॥श्रीः॥

RATNAVALI

of

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INTRODUCTION

Drama.—'Drama' is derived from the root 'Drāo' (Greek)—which means 'to act' or 'to do'. The term 'Drama' is used to indicate those works of art which do imitate or represent actions by producing personage taking part in them as real. In spite of the different varieties of the drama as to their objects imitated and matter represented, what is essential to all successful dramas is the imitation of action. With this in view the author of Daśarupaka, gives the definition of the dramatic art as "अवस्थानुकृतिर्नाट्यम्" (The dramatic art is the imitation of circumstances or action). The same author does not forget to style it as a representative art—रूपं दृश्यतयोच्यते (the art which is called रूपम् on account of its दृश्यता, i.e., what is capable of being seen and represented by personage called actors).

Action.—Action is the thing represented as done in a drama. The event or series of events real or imaginary governing the subject-matter of a drama is styled as action. The imitation of an action as set forth through proper characterization is the foundation-stone upon which the whole structure of the drama is constructed. 'It is action which connotes character and implies it. Through the very movement of a story and particularly through its great crises and situations, the larger intellectual and moral qualities of the persons who take part in it are necessarily impressed upon us. We know them by what they do, as the tree is known by its fruit'. So imitation which is the first step in the drama, does not mean the imitation of person but the imitation of action as set forth through the actors of the play who carry the action. In a good play the question of successful plot comes first and this plot again really rests upon character which evolves "as a

natural consequence of the fact that a number of given people of such and such disposition and impelled by such and such motives and passions are brought together in circumstances which give rise to an interplay of influence or clash of interests among them." "This being so, the evolution of the story inevitably reveals their dispositions, motives and passions which are indeed actual forces behind the event of which the story is composed" (Hudson). Thus dramatic art is not the imitation of the persons actually but the imitation of action which qualifies the characters.

Essential constituents—Drama in order to be successful and good should have the following elements as its constituents :—

1. *Plot.*—A well-constituted plot shorn of its unessential and engrossing scenes is one of the most important factors in the drama. As it is a श्रव्यकाव्य and as Aristotle holds that it is intended to be of a single hearing, care must be taken to leave out unnecessary details and eliminate everything not absolutely essential for the purpose of the dramatist in consideration of the limitedness of the physical endurance of the spectator. So the Sanskrit dramaturgy says :—

युक्तो न बहुभिः कार्य्यैर्बीजसंहृतिमान् न च ।
नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् ।
आवश्यकानां कार्य्याणामविरोधाद्विनिर्म्मितः ॥ सा. द. । (६ परि)

In order to avoid the practical difficulty of a drama being unpopular and uninteresting Arsitotle has given the warning that the playwright should not attempt to construct the plot on an epic plan which means an episode composed of many other incidents and episodes. The Sanskrit drama Maháviracharita by Bhavabhuti can be cited as an instance of a play being written on an epic plan. There the whole of the epic Rámáyana

has been attempted to be dramatized with its all details of events and episodes. So the dramatic plot should have relative brevity compressing all minute details to a few that may suit the purpose of contributing to the main action of the play.

2. *Characterization*—Next comes in importance the method of characterization upon which the plot the of drama really depends. With respect to the character, as Saintsbury holds, four things are to be aimed at by the poet. First, it must be good—which means that whatever disposition a character may mainfest it must be good so far as the plot of the drama is concerned. Secondly, the character should have propriety. The manly character and bravery and fineness cannot be attributed with propriety to a woman. The third requisite is versimilitude and the fourth is consistency. The playright should be careful to represent his persons as consistent throughout however, inconsistent they might be in the original. Apart from these the most important factor in the dramatic characterization is what is called impersonality. The dramatist is to keep himself entirely aloof from mingling his own personality in his men and women and passing his own judgment as the author of the fictions are allowed to do. Dramatic art being objective in its nature, all subjective elements which mar the universality of Art, are to be eliminated; and with a view to doing so the playwright should stand apart and give free scope to his characters to move in their own natural way in revealing their personalities through the medium of the plot. So there must be everything direct concerning the characters and nothing should be reserved as poet's own. For this reason the Sanskrit Dramaturgy tacitly refers—

प्रत्यक्षनेतृचरितो रसभावसमुज्ज्वलः ।
भवेदगूढशब्दार्थः क्षुद्रचूर्णकसंयुतः ॥
प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ॥ सा: द: (६ परि)

3. *Three unities*—This means the unity of place, unity of time and unity of action. These are the three principles governing the structure of a drama and were introduced by Aristotle in his Poetics and derived by the writers of the French Classical school. As rigidly formulated they required that the action of the play be represented as occuring in one place, within one day and with nothing irrelevant to the plot. "Let the stage be occupied to the end by a single completed action, which takes place in one spot in one day." These theories were upheld by the Neoclassicists and challenged by the writers of romantic bent. The utility of three unities, specially those of time and place in the Greek dramas, is owing to the prominence of Chorus. But gradually the French Neoclassicists adopted them as a dramatic convention. The utilitiy of the unities of time and place was disregarded by the romantic playwrights, and the unity of action was faithfully followed in all dramas, as its utility could not be avoided. Here is an observation of a romantic writer against the unities of time and place—"By their servile observations of the vnities of time and place, and integrity of scenes, they have brought themselves the dearth of plot and narrowness of imagination, which may be observed in their plays. How many beautiful accidents might naturally happen in two or three days which cannot arrive with any probability in the compass of twenty-four hours ?" In the Sanskrit drama the provision of the unity of time has been made so far as an act of the drama is concerned, but not the whole drama as in Greek plays ; in Sanskrit Dramaturgy much liberality as to the unity of time is found as the unity of time is extended from twenty-four hours (as in Greek plays) up to one year—

या च स्याद्वर्षपर्य्यन्तं कथा दिनद्वयादिजा—सा: द: (६ परि)

But this is also violated by eminent playwrights like Bhavabhuti and others. The unity of place meaning that the dramatic subject-matter should be represented as occurring in one place is

not at all observed in Sanskrit plays by reason of the absence of scenery. For the plays were often performed in the open courts of the palaces, perhaps at times in large halls set apart for public entertainments or in the open air.

Unity of action—Unity of action, which is the most important element for a drama to be successsful, does not mean one and only one action complete in itself undiversified by subordinate incidents and uncomplicated by accompanying episodes as the most rigorous Neoclassicists observed. Unity here is *not* incompatible with complexity ; it means merely organic connexion and co-herence. Minor actions and subplots and episodes inseperably linked with the main action are to be connected in such a way that the seperation of any one of them from the body of the play would mean nothing but the destruction of the whole plot. That is, the organic—not mechanical—connexion of the subplots with the main one is the unity or singleness of action. The episodes or minor incidents which we come across in S'ákuntala are each essentially meant for revealing the different aspects of the character of the hero and the heroine. As for example, the Dhanamitra episode in the 6th act makes us know the feelings of Dushyanta as a sonless king and that knowing on one part helps us to know how it was the high time for the king to be introduced to his son in the 7th act. In the Sanskrit Dramaturgy, the subject-matter has been classified into two heads—(1) आधिकारिक (the main plot) and (2) प्रासङ्गिक (subsidiary plots or episodes) Cf :—

"इदं पुनर्वस्तु बुधैर्द्विविधं परिकल्पितम् ।
आधिकारिकमेकं स्यात् प्रासङ्गिकमथापरम् ॥
अधिकारः फले स्वाम्यमधिकारी च तत्प्रभुः ।
तस्येतिवृत्तं कविभिराधिकारिकमुच्यते ॥" सा: द: (६ परि)

The subsidiary plots contribute to the development of the main one—cf. "अस्योपकरणार्थं तु प्रासङ्गिकमितीष्यते"—सा द: । The unity of

action is tacitly refered to in Sáhityadarpana as "गोपुच्छाग्रसमाग्रं तु बन्धनं तस्य कीर्तितम्" । "गोपुच्छाग्रसमाग्रमिति क्रमेणाङ्गाः सूक्ष्माः कर्त्तव्याः"—that is, as the tip of the tail of a cow is gradually tapering towards the end, so the action of the drama proceeds towards the end with all subsidiary plots absorbed into it.

4. *Dialogue.*—The last but not the least is the dialogue which is regarded as an essential adjunct to action and which is very important by reason of its being the means to exhibiting passions, motives, feelings with all the main constituents of characters. When the interest of the drama is predominantly psychological, dialogue is essentially helpful. On the whole the portrayal of the character of a person and exhibition of his feelings and other mental phenomena in a play mainly depend upon the successful reference by dialogues. In a fiction or an epic by a detailed narration the character is painted; but as the compass of a drama is limited, much worth is to be attained by short and intelligent dialogues which more suggest about the character than express. In S'ákuntala the pithy statement "सकृत्कृतप्रणयोऽयं जनः" by the king Dushyanta throws much light upon the private character of the king, which we cannot expect so impressively from a detailed exposition of the situation. Thus a play to be successful should have good and impressive dialogues.

Sanskrit Drama.—The origin of Sanskrit drama is religious. As such it has its own distinguishing characteristics which fundamentally determine its value as a type. Indebted as it is for its origin to the surroundings and atmosphere of Vedic religion and ritualistic practices full of Brahmanical influences at every point the Sanskrit drama maintains its ideal character throughout being isolated from other types of drama in the world. Sanskrit drama regarded as the highest product of Indian poetry is essentially aristrocratic mainly for the reason of its being an evolution of the intellectual effort of two aristrocratic classes—the Brahmanas and the Kshattriyas, the upholders of the supremacy of Brahmanic

civilization. This is one of the notable reasons of Sanskrit drama being inaccessible to the general mass and for this reason a qualified audience (gunagráhiní parishat) is always sought for and on their satisfactions absolutely depended the success of dramatic representation. As Dr. Keith holds, "The drama bears, therefore, essential traces of its connection with the Brahmins. They were idealist in their outlook, capable of large generalizations but regardless of accuracy in detail, and to create a realistic drama was wholly incompatible with their temperament. The accurate delineation of facts or character was to them nothing ; they aimed at the creation in the mind of the audience of sentiment, and what was necessary for this end was all that was attempted". Following this idealistic bent of the Brahmanic school the dramatists sometimes thought it a necessity to effect changes in the original from which their theme had been derived with a view to representing his persons as consistently ideal in their character so that their representation may evoke in the mind of the audience a perfection of sentiment. Thus some changes are effected in Dushyanta and S'akuntalá of the original epic with a view to removing all blemishes from their character and thus the representation of their character being far removed from reality presents an example of perfect ideal sentiment of love-arousing emotion in the mind of the learned audience. From the viewpoint of this idealistic character Sanskrit drama cannot be described as national in the broadest and the highest sense of the word as the Hellenic plays are called. It is in short a drama of a literary class though as such it exhibits many of the noblest and most refined as well as the most characteristic features of Hindu religion and civilization. The ethics of Indian drama are of a lofty character, but they are those of a scholastic system of religious philosophy self-conscious of its completeness. In the delineation of the characters and movement of the plot the supremacy is attributed to the power of fate to which the gods as well as the mortal world bow.

One of the distinguishing excellences of Sanskrit drama is 'its poetic grandeur which envelopes it as flowers overspread the bosom of the earth in the season of Spring.......It weaves the wreath of idyllic fancies in an unbroken chain adding to its favourite and familiar blossoms ever-fresh beauties from an inexhaustible garden. Nor is it unequal to depicting the grander aspects of nature in her mighty forests and on the shores of ocean. A profound familiarity with its native literature can here alone follow its diction through a ceaseless flow of phrase and figure, listen with understanding to the home of the bee as it hangs over the lotus and contemplate with S'akuntalá's pious sympathy with the creeper as it winds round the mango tree. But the poetic beauty of the Indian drama reveals itself in the mysterious charm of its outline, if not in its full growth even to the untrained'. (Ency. Brita.)

To the Brahmanic supremacy in the evolution of the dramatic art and its idealism another notable characteristic of Sanskrit drama can be attributed ; that is the absence of tragedy. Though the tragic elements are not wanting in Sanskrit drama, yet tragic end is denied us most probably on the ground of peculiar conditions of Indian thought in propounding the law of action and exposing the existence of human life which is nothing but the outcome of the workings of the deeds done in the previous birth. In explaining this view Dr. Keith holds, "The actions and status of man in existence depend on no accident ; they are essentially the working out of deeds done in a previous birth and these again are explained by yet earlier actions from time without beginning. Indian drama is thus deprived of a motif which is invaluable to Greek tragedy and everywhere provides a deep and profound tragic element, the intervention of forces beyond control or calculation in the affairs of man, confronting his mind with obstacles upon which the greatest intellect and the most determined will are shattered. A conception of this kind would deprive the working

of the law of the act of all activity......"(Keith's Sanskrit Drama P. 277.) According to Aristotle the conditions a tragedy essensially lie in what is callèd 'undeserved misfortune,' which the hero of a drama has undergone. And that 'undeserved misfortune' must be the outcome of some great error on the part of the hero but not the outcome of any depravity or systematic misdeed on his part. In the case of a person f lling into misery from happiness by reason of his misdeeds no tragic feeling will be aroused. So Aristotle says, " ..the change in the hero's fortune must not be from misery to happiness but on the contrary from happiness to misery ; the cause of it must lie not in any depravity, but in some grat error on his part" (Aristotle on the art of poetry translated by Ingram Bywater P. 50) Now the commission of a great error is an accident which is not admitted in the Indian doctrine of Karma. According to this doctrine every aspect and deed of human existence is attributed to the working of the deeds done in the previous life ; so any misfortune met with by a hero of a Sanskrit drama will be attributed to his previous deed and as such his misfortune will not create any tragic feeling and hence no tragedy is possible according to the Sanskrit playwrights. In Venisambára, Duryodhana's helpless and deplorable plight, accentuated by the misfortune due to the death of his heroic brothers and military experts who sided with him, may arouse some feeling but cannot create any tragic feeling, as his said misfortune is not come to him accidentally but is an outcome of his systematic misdeeds and mischievous attitude of injuring the Pándavas. So our sympathy goes more towards the Pándavas who attained to happiness in the long run ofter continued struggle against the evils. So the strong conviction of Indian mind as to the working of the law of action is reponsible for the absence of tragedy in Sanskrit drama. Hence all Sanskrit dramas are comedy in the loose sense of the term.

Another characteristic of Sanskrit drama is that the persons represented herein are all typical characters ; Dr. Keith says

"To the Brahmin ideal individuality has no appeal ; the law of life has no room for deviation from type ; the caste system is rigid and for each rank in life there is a definite round of duties whence departure is undesirable and dangerous. The drama likewise has no desire for individual figures, but only typical characters."

Classification of Sanskrit Drama—Poetry in general in Sanskrit is broadly divided in two classes दृश्य and श्रव्य. As a representative art drama is called a दृश्यकाव्य which is otherwise named रूपक. रूपक is defined as—रूप्यतेऽभिनयैर्यत्र वस्तु तद्रूपकं विदुः—The subject which is represented by अभिनय is called रूपक. अभिनय is again defined 'उत्पादयन् सहृदये रसज्ञानं निरन्तरम् । अनुकर्त्तृस्थितो योऽर्थोऽभिनयः सोऽभिधीयते'—(मन्दारमकरन्द) Where an action imitated by the imitator arouses sentiment in the mind of a सहृदय (appreciator) it is called अभिनय which is again classified under four heads as :— आङ्गिकः (physical), वाचिकः (verbal), आहार्य्यः (acting by means of cosume and makeup) and सात्त्विकः (acting by representation of outward signs of inner emotions and feelings). The रूपक which is mainly concerned with Rasa or Sentiment is divided into ten classes as –

"नाटकमथ प्रकरणं भाणव्यायोगसमवकारडिमाः ।
ईहामृगाङ्कवीथ्यः प्रहसनमिति रूपकाणि दश ॥"

Besides the रूपकs there are eighteen kinds of उपरूपकs (as नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम् etc)

अष्टादश प्राहुरुपरूपकाणि मनीषिणः ॥ सा: द: (६)

रत्नावली is a नाटिका, विक्रमोर्व्वशी is a त्रोटक, कर्पूरमञ्जरी is a सट्टक etc. It is said that except their own individual characteristics all the रूपकs and उपरूपकs will follow the general characteristics of नाटक which is the typical form of रूपक ; cf.

विना विशेषं सर्व्वेषां लक्ष्म नाटकवन्मतम् "—सा: द: ।

The general characteristics of a नाटक as given in the sixth chapter of साहित्यदर्पण can be broadly divided into three heads :—(1) Plot, (2) Hero, and (3) Sentiment.

(1) The plot of the drama should be based upon a story derived from some authoritative work (ख्यातवृत्त), with five sandhis

and the whole plot should be divided into a number of acts from five to ten. The subject-matter of the plot is called वस्तु which is again divided into the two heads आधिकारिक (main) and प्रासङ्गिक (the subsidiary)—the latter contributing to the development of the former. The प्रासङ्गिक वृत्त is again of two kinds as पताका and प्रकरी. पताका is an episode of considerable length (व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते) and प्रकरी is also an episode of limited duration with minor importance (प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता) The development of a dramatic plot is represented again in five stages or अवस्थाs which are (1) आरम्भ (beginning), (2) यत्न (attempt), (3) प्राप्त्याशा (hope of success), (4) नियताप्ति (hope of sure attainment through the obstacles being averted) and (5) फलागम (attainment of the desired object); cf.—अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः। आरम्भयत्न-प्राप्त्याशा-नियताप्तिफलागमाः ॥

Connecting these five stages there are five corresponding sandhis or junctures which carry each of these stages of the action to its natural close. They are—opening (मुख), progession (प्रतिमुख), development (गर्भ), pause (विमर्श) and conclussion (निर्वहण) corresponding to Protasis, Epitasis, Catastasis, Peripateia and Catastrophe. Cf.—

"यथासंख्यमवस्थाभिराभिर्योगात्तु पञ्चभिः।
पञ्चधैवेतिवृत्तस्य भागाः स्युः पञ्च सन्धयः ॥ सा: द:
मुखं प्रतिमुखं गर्भो विमर्श उपसंहृतिः।
इति पञ्चास्य भेदाः स्युः… ..॥ सा: द: (६)

Other minute details of the elements of this plot are superfluous.

(2) **Hero**—The hero of a नाटक should be धीरोदात्त (magnanimous and patient) ; but in the entire dramatic art four kinds of heroes are generally met with. They are उदात्त (magnanimous), ललित (gay or light-hearted) प्रशान्त (calm, not self-conceited), उद्धत (haughty or of firm resolve). The heroines also must be possessing qualities corresponding to those of the heroes and they are broadly divided into three classes—viz., स्वीया परकीया and साधारणी (as Vasantasená of Mricchakatikam). The rival heroes (प्रतिनायक) are depicted with all

evil qualities so that they may not get any sympathy from the audience even at the utter misfortune met by them as Duoydhana in the Venisamhára.

(3) There must be one principal Rasa or Sentiment and that must be either heroic (वीर) or erotic (शृङ्गार) Other Rasas, if any, should be subsidiary to the principal one. But in the conclusion or निर्वहण the sentiment should always be अद्भुत : cf.—

"एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
अङ्गमन्ये रसाः सर्वे कार्य्यो निर्वहणेऽद्भुतः ॥ सा: द:

and

"प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने ।
एको रसोऽङ्गीकर्त्तव्यस्तेषामुत्कर्षमिच्छता" ॥ ध्वन्यालोक ॥

The indispensability of the sentiment of अद्भुत does not mean the specific अद्भुतरस as one of the eight sentiments, but it does amount to mean the sublime stage of aesthetic experience to which one's mind is elevated at the conclusion of a drama and in that stage of enjoying the supreme bliss the water-tight divisions of Rasas cease and the resulting sentiment is nothing but अद्भुत. In endorsement of this view Viśvana'tha aptly quotes from Dharmadatta—

"रसे सारश्चमत्कारः सर्व्वत्राप्यनुभूयते ।
तच्चमत्कारसारत्वे सर्व्वत्राप्यद्भुतो रसः ।
तस्मादद्भुतमेवाह कृती नारायणो रसम् ॥'

General conduct of the manipulation of the plot—The Sanskrit drama opens with a benedictory song or songs called नान्दी followed by some accounts of the author and by an introductory scene between the stage manager and one of the actors which is more or less connected with the opening of the play itself. The नान्दी which is generally found in the Sanskrit dramas is nothing but the abridged पूर्व्वरङ्ग which was of a considerable length in the days of yore and which according to Nátyasáśtra was divided into twenty-two parts. After the performance of नान्दी the intro-

duction is made by सूत्रधार (technically called प्रस्तावना) after which the drama proper begins. The subject-matter of the plot is conveniently divided into a number of अङ्क‌s not exceeding ten. All the facts contained within the subjectmatter of the plot are not represented. What is represented 'should esentially serve to produce the sentiments aimed at and it must avoid offending the feelings of the audience.' 'Hence', as Dr. Keith observes, 'It is improper to portray on the stage such events as a national calamity, the downfall of a king, the siege of a town, a battle, fighting, or death—all that are painful. It is equally forbidden to depict a marriage or other religious rite...or such ill-omened things as curses.' But these details have not always been observed by the Sanskrit playwrights. What cannot be represented on the stage, but are necessary for understanding the links between the acts, are to be simply related by an actor or actors in an interlude which is otherwise called विष्कम्भक (an interlude or prelude of which actors are of higher rank) and प्रवेशक (of which the actors are of lower rank). There is also another way of relating unrepresentable matter, called चुलिका, in which an actor relates the matter from the greenroom. The languages used in Sanskrit drama are Sanskrit and Prakrit—the former being spoken by the male actors of higher ranks and the latter by females in general and the males of lower ranks. The drama must come to an end with a Bharatavákya which is repeated by the principal personages and which contains expressions of good-wishes for general prosperity and happiness. The unity of action is followed for dramatic interest as has been mentioned before. But the unities of time and place are loosely observed.

Natika—The Nátiká is a species of the उपरूपक‌s and our present work Ratnávali is styled as a Nátiká. The characteristics of a Nátiká are given in Sahityadarpana as follows :—

नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्किका ।
प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥

स्यादन्तःपुरसम्बद्धा सङ्गीतव्यापृताथवा ।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
सम्प्रवर्त्तेत नेतास्यां देव्यास्त्रासेन शङ्कितः ।
देवी पुनर्भवेत् ज्येष्ठा प्रगल्भा नृपवंशजा ॥
पदे पदे मानवती तद्वशः सङ्गमो द्वयोः ।
वृत्तिः स्यात् कैशिकी स्वल्पविमर्शाः सन्धयः पुनः ॥ २६९—२७२ ॥

The story of a Nátiká should be an invented one instead of being ख्यातवृत्त. It should contain four acts abounding in female characters. The hero should be of धीरललित class and the heroine connected with the inner apartment should be born of a royal family and should be represented as newly engaged in love-affairs. The chief queen should be a grown-up lady and also born of royal family. The hero should be represented as falling in her love and afraid of the queen. The main sentiment should be शृङ्गार and the union of the two should be under the disposal of the queen. The Vritti should be कैशिकी and there should be all the sandhis except विमर्श. All these characteristics are to be found in the रत्नावली of which the authorship is attributed to one S'ri Harsha Deva.

Author—The authorship of two other plays named Priyadarśiká and Nágánanda is attributed to one S'ri Harsha Deva whose production is Ratnávali also. But when there are more than one S'ri Harsha in the Sanskrit literary history it is very much confusing as to which S'ri Harsha is responsible for which play. From the study of these dramas it can be gathered from the introductory portions that S'ri Harsha was king: cf.

(१) अलमति विस्तरेण । अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेन उक्तः ।—प्रस्तावना of रत्नावली ।

(२) अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेन उक्तः ।—प्रस्तावना of प्रियदर्शिका ।

(3) अलमतिविस्तरेण । अद्याहं इन्द्रोत्सवे सबहुमानमाहूय नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः ।—प्रस्तावना of नागानन्द ।

Now there were four persons bearing the same name श्रीहर्ष.

(1) S'ri Harsha, is the author Naishadhiyacharitam and खण्डनखण्डखाद्यम् etc., and he was the court-poet of the King of Kanauj named Jayachandra in the 12th century.

(2) S'ri Harsha was the father of Munja and Sindhula and the grand father of Bhoja of Dhara.

(3) Acc. to Rájatarangini S'ri Harsha was a King of Kashmere reigning from 1113 to 1125 A. D.

(4) Fourthly S'ri Harsha was the King of Tháneswar who reigned from 607 A. D. to 647 A. D. He was a son of the old King Prabhákaravardhana and his elder brother was Rájyavardhana who was killed within a short time after he was installed as the king.

H. H. Wilson attributes the authorship of Ratnavali to S'ri Harsha of Kashmere reigning from 1113 to 1125 A. D.

Now S'ri Harsha of Naishadhiyacharitam cannot be the author of Ratnávali. For he was not a king as the author of Ratnávali was ; again he has alluded in his works to the fact that he had attained the favour of the King of Kanauj. Moreover when he has mentioned the names of all his works, he could have referred to the Ratnávali as well, if he had at all been the author of the work.

Secondly S'ri Harsa the grandfather of Bhoja flourished in the 12th century. And S'ri Harsha the King of Kashmere to whom Wilson attributes the authorship of Ratna'vali reigned from 1113 to 1125 A. D. None of these kings can be the author of Ratnávali, by reason of some stanzas (Sl. 8 of Act I and Sl. 2, 3,7 and 4 of Act II) of Ratnávali being quoted by Kshemendra who acc. to Buhler flourished about the middle of the 11th cent. Moreover the quotations from these three plays by Dhanika who flourished in the 10th century establishes firmly the same fact. It is now sure that Ratnávali was written by one S'ri Harsha who flourished long before the 10th cent. A. D.

The King Jayápida of Kashmere reigned, acc. to scholars

from 780 to 813 A. D. His minister Damodaragupta wrote a work Kuttanimata in which references of Ratnávali are found. This shows that Ratnávali was written long before the 9th cent. A. D. Before this period there was no other king S'ri Harsha by name except S'ri Harsha otherwise named S'ila'ditya, who was the paramount monarch whose feet were waited upon by the circle of kings (पादपद्मोपजीवी राजसमूहः). So from these facts it is conclusively proved that the authorship of Ratnávali goes to no one else but to S'ri Harsha of Thaneswar. Priyadarśiká was also written by the same author as the subjectmatter of Priyadarśika' resembles that of Ratnávali ; the प्रस्तावना and भरतवाक्य of both of these works are almost the same ; and besides these, there are various other matters in which a close resemblance is found in these two books. Though the subject-matter of Nágánanda is quite different from that of these two former books yet definite proofs as to S'ri Harsha being its author are available. The plot of Nágánanda appears to be taken from the story of Jimutaváhana who going to substitute himself in the place of the Nágas with a view to saving them from the clutch of Garuda endangered his own life. That S'ri Harsa of Thaneswar of the 7th century is the author of the drama Nágánanda is definitely proved by an account given by a Chinese traveller It-sing who visited Harsha'. In his account he says, "King S'iláditya versified the story of the Bodhisattva Jimutaváhana who surrendered himself in place of a Nága. This version was set to music ; he had it performed by a band, accompained by dancing and acting and thus popularized it in his time." This work Nágánanda might have been written towards the latter part of his life when he was strongly inclined towards Buddhistic teachings and often held religious councils in Prayága to welcome the Buddhist monks. However, it is conclusively proved that these three plays were written by the king S'ri Harsha in the 7th century.

There is another contention as to the genuineness of the authorship of these works which is challenged by a sentence from Kávyaprakás'a of Mammata—'कालिदासादीनामिव यश: श्रीहर्षादेर्धावकादीनामिव धनम्' (ch I) and by a line from Uddyota of Nages'a • "धावक: कवि: । स: हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहुधनं लब्धवान्" । These lines show that S'ri Harsha did not write these works himself but got them written by his court-poet Dhávaka who in exchange of a large amount of money transferred the authorship to his patron. Mr. Kale observes, "As it is, the whole of this comment turns upon the explanations of the commentators of Kávyaprakás'a whom we need not explicitly follow ; for there is another and a more natural interpretation of the passage in question viz., that Dhávaka and other poets got wealth from their (royal) patron as a reward and as a mark of recognition and it is necessary to suppose that authorships were transferred to the patrons in consideration of such gifts. Sensitive and honourable patrons themselves would fight shy of such wholesale transfers."—Introduction to Ratnávali.

Some critics contend that Ratnávali was written originally by Bánabhatta, the court-poet of S'ri Harsha and the the authorship was transferred to his patron in exchange of money. This contention is based on the slender basis of a line—'श्रीहर्षादेर्बाणादीनामिव धनम्'—come across in a manuscript of Kávyaprakás'a. The s'loka द्वीपादन्यस्माद् etc., of the प्रस्तावना of Ratnávali is referred to in the celebrated work Harshacharitam. The quotation might have been an accidental one. That cannot be the determining factor of the authorship to be attributed to Bánabhatta. Again if a celebrated poet like Bánabhatta thought it lucrative to transfer the authorship of Ratnávali which he himself wrote, to the name of his patron in exchange of money, then he could have earned more money by passing the authorship of his two notable works Kádambari and Harshacharita that are outstandingly superior works to Ratnávali and the authorship of which is a matter of

great pride and covetable as well to any person whoever he may be. The line 'श्रीहर्षादेर्धावकादीनामिव धनम्' indicates that Bána in consideration of his superior poetic merit acquired a large amount of money as a reward from his patron.

Another contention put forward by Mr. Náráyana S'ástrigal is the identification of Dhávaka with Bhása who was according to him the court-poet of S'ri Harsha Vikrama about whom a reference is found in the Rájatarangini (cf. तत्रानेहस्युज्जयिन्यां श्रीमान् हर्षपराभिधः। एकच्छत्रश्चक्रवर्ती विक्रमादित्य इत्यभूत्—III. 125). Mr. S'ástri bases his contention on the lines of कविविमर्श ascribed to Rájas'ekara, where the authorship of Ratnávali is ascribed to Bhása who was a washerman (Dhávaka) ; cf :—

"कारणं तु कवित्वस्य न सम्पन्नकुलीनता ।
धावकोऽपि हि यद्भासः कवीनामग्रिमोऽभवत् ॥
आदौ भासेन रचिता नाटिका प्रियदर्शिका ।
निरीक्ष्य स्य रसज्ञस्य कस्य न प्रियदर्शना ॥
तस्य रत्नावली नूनं रत्नमालेव राजते ।
नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः ॥
अमन्दानन्दभरितो स्वसभ्यमकरोत् कविम् ॥"

These show that Dhávaka Bhása wrote three plays Priyadars'iká, Ratnávali and Nágánanda. Bhása to whom the authorship of thirteen dramas is ascribed flourished before Kálidása who refers to him in his works. If Bhása, the author of Ratnávali, was made the court-poet of S'ri Harsha Vikrama, then S'ri Harsha who is referred to in the three plays is not the S'ri Harsha of Thaneswar ruling in the 7th century but some other king called S'ri Harsha Vikrama who flourished long before Kálidása and whom Mr. S'ástri places sometimes in the 5th cent. B. C.

But the theory of Mr. S'ástri which is mainly based upon कविविमर्श cannot be finally established unless and until the genuineness of the work, is indisputably carried through. The work is deemed by the scholars to be spurious in its origin and that is

quite sufficient for the theory of Mr. S'ástri to collapse down. Secondly the uniformly simple style in the thirteen dramas of Bhása shows that Ratnávali of which style is decidedly condensed and artificial cannot be the production of Bhása. Thus the fact that S'ri Harsha the king of Thaneswar wrote these three dramas is provisionally proved at least for the present, and this is established until some other theory more intrinsic in its merit and solid in its argument can turn it down.

Story of the play

Act I

Vikramabáhu the king of Simhala had a daughter named Ratnávali whose lot was forecast by the astrologers that the king marrying the girl would be the paramount monarch of the world. Yaugandharáyana the clever minister of Udayana the king of Kaus'ámbi, got the scent of this rumour and being bent on doing the utmost good to his master, proposed the marriage of Ratnávali with Udayana to her father; but Vikramabáhu being afraid of incurring the displeasure of the chief queen Vásavadattá the wife of Udayana refused at first. And Yaugandharáyana in order to remove the obstacle of the marriage spread a false report that Vásadadattá died in a fire which broke out in Lávánaka, a village of Kaus'ámbi. Now the obstacle being removed, the king of Simhala gave his consent to the proposed marriage and Yaugandharáyana sent the Kanchuki to Simhala. While Ratnávali sent by her father was coming to Kaus'ámbi being escorted by Bábhravya (Udayana's chamberlain) and Vasubhuti (the minister of Vikramabáhu) on board a ship, the ship got wrecked. Ratnávali was taken out of water by a merchant of Kaus'ámbi and was presented to Yaugandharáyana. who recognised her by the jewel-necklace which she always wore. Without disclosing the matter to any one Yaugandharáyana put Ratnaváli in the apartment of Vásavadattá as her handmaid

under the name of Ságariká. The chamberlain and the minister were rescued but they could not know the whereabouts of Ságariká. They joined the army of Udayana under the generalship of Rumanván who was then leading an expedition against the king of Kosala. Here the plot of the drama proper begins. One day while Udayana accompanied by his Vidushaka was enjoying the festival of Cupid, he was sent a message by the Queen that he would have to be present in the Makaranda garden of the Queen where the Cupid's festival was also being held. During the visit of the King to the Makaranda garden, Vásavadattá tried her utmost to keep Ságariká out of the sight of the King who might be captivated by her beauty.

But Ságariká with a curiosity remained behind a tree and looked at the festival where Cupid as well as the King were being worshipped by the Queen. Ságariká saw the King for the first time and was carried away by love. She also knew that he was the person to whom she was intended to be given by her father in marriage (कथमयं स राजा उदयनो यस्याहं तातेन दत्ता). Then the darkness set in and the festival was closed.

Act II.

In the Interlude introduced by two maidservants we come to know that the King was to make an experiment of untimely blossoming upon his own Navamáliká as he was taught by one Chandanadása. Ságariká is represented in a love-sick condition and whiles away her time by drawing the picture of the King. Ságariká entrusted to Susangatá her friend within the harem, the cage of a Sáriká, the Queen's pet bird that was put in her charge and made an open heart to her about the strong love which she entertained for the King. In course of their conversation a bewildering news came that a monkey had let itself loose and was creating disturbance on all sides. Hearing this Ságariká and Susangatá hurried away,—Ságariká leaving the portrait of the

King and Susangatá leaving the cage. The Sáriká flew away from the cage broken open by the monkey. Then the Vidushaka came talking about the success of the experiment of the King in the untimely blossoming of Navamáliká. The Sáriká sitting upon a tree repeated all that had passed between Ságariká and Susangatá concering the former's love towards the King.

The King and the Vidushaka hearing these made some conjectures as to who was the person who was intended in those talks. Then they came across the portrait of the King left by Ságariká. Then Ságariká and Susangatá came there to take the cage and the portrait but finding there the King and the Vidushaka listened to their conversations in which the King showed his passionate love for the unknown maiden who had painted his portrait. Susangatá introduced Ságariká to the King. Then Ságariká went away. At that moment Vásavadattá entered and caught sight of the portrait and coming to know of the King's motive went away in anger. The King then with a sorrowful heart left the place.

Act III.

The third act opens with an Interlude in which a plan made by Susangatá for bringing about the meeting of the King and Ságariká (disguised as Vásavadattá) is disclosed by two maid-servants. After the Interlude the King entered and Vidushaka enlightened him about the scheme. In the meantime the Queen got the scent of the scheme and arrived there. The King and Vidusaka following the previous arrangement took her for Ságariká, when Vasavadatta flared up at this insincerity of the King. The King then tried in vain to propitiate her who departed with unabated anger. Then according to the previous plan Ságariká entered under the disguise of Vásavadattá and while trying to commit suicide by hanging in remorse due to her ill-luck, was detected and was mistaken for Vásavadattá by the

King owing to her disguise. Gradually the King came to know of his mistake and became glad to have his wished for beloved beside him. Then the Queen with a view to propitiate her offended husband entered and saw her husband busily engaged with Ságariká. The King fell in a thoroughly delicate position and the Queen ordered Ságariká and Vidushaka to be bound down and taken to the inner apartment as prisoners.

Act IV.

In the fourth act the conversation between Susangatá and Vidushaka reveals the fact that Ságariká had been reported of being sent to Ujjayini by the Queen. Susangatá handed over the jewel-necklace to Vidushaka saying that it was a gift to a Brahmana by Ságariká who was despaired of her own life. Then Vidushaka saw the King who was informed of Ságariká being sent to Ujjayini. The conversation of Vidushaka and the King was interrupted by the arrival of Vijayavarman, the nephew of general Rúmanván who informed the King of the victory attained by Rumanván in a battle against the king of Kos'ala. Then came a magician at whose arrival the King took some interest. Then entered Bábhravya and Vasubhuti who were so long with the army of Rumanván after the misfortune that had befallen Ratnávali. Vasubhuti noticed the jewel-necklace worn by the Vidushaka, and recognized it to be belonging to the daughter of the king of Simhala. Subsequently Vasubhuti by way of conversation with the King brought the previous incident of shipwreck to the notice of the King. Vásavadattá who was also enjoying the performance of the magician came to know the fact. In the meantime a fire broke out in the royal palace at which the Queen became very much concerned and screamed out for the protection of Ságariká who was imprisoned in the inner apartment. At this the King himself ran to rescue the princess

at the risk of his own life and brought out Ságariká uninjured from fire which was the illusory creation of the magician. Vasubhuti recognized Ságariká who was also identified to be a cousin of Vásavadattá. The latter regretted her cruel treatment towards her. Then Yaugandharáyana entered and explained how he manipulated the whole state of affairs from the beginning up to the performance of the magician who was sent by him for effecting the release of Ságariká confined in the Queen's apartment. Then the whole atmosphere of tension was cleared up and the Queen approved of the marriage of Ságariká with Udayana who was destined to be the paramount monarch of the world.

The Title of the Drama—The title of the play is after the name of the heroine, Ratnávali the daughter of the king of Simhala. But throughout the progress of the action of the drama up to the out-break of fire she is nowhere represented in her real name, but all through she appears under the name of Ságariká (as she was rescued from the sea) until she was finally recognized by Vasubhuti, the minister of the king of Simhala (आयुष्मति खलु राजपुत्री रत्नावली त्वमेनामवस्थामुपागता—IV). For this reason some hold that the title of the drama is after the necklace (Ratnávali) the importance of which can by no means be ignored ; and the necklace has been a sort of अभिज्ञान that helped Ságariká to be recognized twice in the drama. When Ságariká was made over to Yaugandharáyana by the merchant who rescued the princess from the sea, it was at the sight of the necklace on her person that he could recognize her as the princess of Simhala and then took particular care in handing her over to the care of Queen Vásavadattá. Again in the last act this necklace which was worn by the Vidushaka as a gift from Ságariká, helped Vasubhuti to surmise correctly that the princess was living and finally on the strange coincidence of the sight of the necklace and the name Ságariká as explained by Vásavadattá

(अमात्य एषा खलु सागरात् प्राप्तेति भणित्वामात्ययौगन्धरायणेन मम हस्ते निक्षिप्ता। अतएव सागरिकेति शब्द्यते—IV), Vasubhuti recognized her (वाभ्रव्य यथा सुसदृशी वसन्तकस्य कण्ठे रत्नमाला चस्माद सागरात् प्राप्ति: तथा व्यक्त' सिंहलेश्वरस्य दुहिता रत्नावलीयम्—IV). Thus according to them the title of the play was meant to be based on the necklace (रत्नावली)—a token, as is done in Sákuntala. But however important within the drama the necklace may be, the action of the drama turns round Ratnávali the princess of Ceylon. Though under some strange circumstances her name is for some time disguised, yet the whole plot centres round the incidents of her life, and the mere disguise of a name is immaterial. In the Shakesperean play 'Julius Caesar,' though the hero is killed almost in the middle of the drama, yet the whole drama is called after his name as the action of the drama turns round the spirit of Julius Caesar whose previous activities provide the life-blood to the main action of the plot throughout. So the personal presence on the stage cf the character appearing under the title role, is not always necessary. Here also the main action centres round Ratnávali the heroine and the disguise of her ,real name under a peculiar circumstance contributes to the greatest extent towards the development of the plot.

Source of the Play.—Scarcely the Sanskrit dramatists are original in the invention of the plots of their dramas. They borrow the theme of the plays from some recognized source which is already known to the public and make marked improvement upon the original when necessary. The subject-matter of Ratnávali clings round an incident of the life of Udayana, the king of the Vatsas. He is the central figure in a large circle of Sanskrit stories of love and adventure, and not only that, the story of Udayana and the Vatsas was one of the most interesting source of diversion among the public at that time. We find in the Meghaduta, the reference to the same (cf : प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान् ; in the present drama—cf : लोके हारि च वत्सराजचरितम् ; in the Mircchakatikam—cf. यौगन्धरायण इव उदयनस्य राज्ञ: etc.) The other literary allusions are found in the

Kuttanimata of Dámodaragupta, Málatímádhava of Bhavabhuti etc. The historical reference of the king Udayana is found in the Puranas and his name is also traced in the list of twenty-nine Puru kings who lived after the Mahábhárata war. "They lived in Hastinápura, but they removed to Kaus'ámbi in consequence of the destruction of their former capital by an inundation of the Ganges"—Introduction to Ratnávali by C. R. Devadhara. From the Pali literature such as Divyávadána, Mahávams'a etc., we can learn that he was a contemporary of Chanda Pradyota of Avanti; and in the plays, stories of his long-drawn antagonism with Mahasena of Avanti being mitigated by his marriage with the latter's daughter Vásavadattá are referred to (vide Svapnavásavadattam). The author of the present play Ratnávali might have taken the theme from these popular and historical sources.

The systematic and detailed history of the king Udayana is set forth in the Brihatkathámanjari of Kshemedra (11th cent A. D.) Kathásaritságara of Somadeva (11th cent) and the Brihatkathás'lokasamgraha of Buddhasvámin (10th cent) [See App. A]. These three works are claimed to be the three recensions of the long lost famous work of popular tales बृहत्कथा written by Gunádhya in the 1st cent A. D. in Pais'áchi language. It is very difficult to ascertain how far these works conform closely to the contents of the original work Brihatkathá which is long lost sight of. Somadeva, the author compiler of the work Kathásaritságara claims that he has made an exact compilation of the essence of the contents of the बृहत्कथा (cf: बृहत्कथायाः सारस्य संग्रहं रचयाम्यहम्— Kathásarit. I. 3.) That S'ri Harsha surely consulted the Brihatkathá which was extant at his time is confirmed by the fact that the subject-matters of his three dramas are exactly found in detailed narration in the Kathásaritságara which is claimed by its author to be the exact copy of the essence of the बृहत्कथा. S'ri Harsha could not possibly consult the Kathásaritságara as the latter was compiled four hundred years after Harsha's reign.

Again the question may arise that Harsha might have been indebted to Bhása the author of the thirteen famous plays of which two namely स्वप्नवासवदत्तम् and प्रतिज्ञायौगन्धरायणम् are written on the story of the king Udayana. But the subject-matter of these two plays of Bhása strictly conforms to the narration as given in the Kathásaritságara while S'ri Harsha takes the mere skeleton of the story and makes a marked improvement upon the original. This fact as well as the fact of the conformity of the subject-matter of his three plays to the narration given in the Kathásaritságara clearly proves that he was directly indebted for the subject-matter of his plays to the बृहत्कथा which was extant in his time and to which Bánabhatta, the court-poet of S'ri Harsha, declares himself to be indebted in the introductory stanzas of his Kádambari.

Original and Shri Harsha's deviations.—In the Kathásaritságara the story of Udayana is divided into three stages. It the first stage which is not important to us is the miraculous incident of Udayana's birth, the rescue of a serpent-lord by him from a fowler and the presentation of a magical lute called Ghoshavati (referred to in स्वप्नवासवदत्तम्) to him by the serpent-lord, are related. The second stage relates the incident of the marriage of Vásavadattá, the daughter of Chanda Mahásena of Ujjayini with Udayana. Chanda Mahásena had a long-drawn enmity with the family of the Vatsa kings. Udayana hankered after the hand of the Vásavadattá but that could not be effected due to that hostile feeling. Mahásena was also desirous of having Udayana as his son-in-law. Now Mahásena taking the advantage of the weakness of Udayana viz., his extreme fondness for hunting, put an artificial wooden elephant with warriors inside its belly in the forest and Vatsarája going to shoot that elephant was captured by the hidden warriors and was taken to Mahásena who appointed Udayana a tutor to train Vásavadattá his daughter in lute-playing. Udayana remained there as a captive for a long time, after which Yaugandharáyana,

the chief minister and Vasantaka, the Vidushaka, rescued the King by tricks. Vásavadattá was also brought with him and the nuptials were finished in the Kaus'ámbi palace. In the subsequent history of Udayana a summary mention is made of the king's love with Virachitá the harem-attendant and his intrigue with the captive princess Bandhumati. The Queen detected their intrigues and took Vasantaka captive. The reconciliation was made by Sámkrityáyani who was the friend of Vásavadattá.

The third stage of the story relates the political motive of Yaugandharayana who wanted to strengthen the foundation of the kingdom on a more secure basis. With that objective in view he had brought about the alliance between Mahásena and Udayana by the marriage of Vásavadattá. He now wanted to bring about a matrimonial alliance with the royal family of Magadha. Ajátas'atru the king of Magadha had a beautiful daughter named Padmávati who was solicited in marriage for his master. But the king of Magadha did not want his daughter to be put in the position of a co-wife of Vásavadattá for whom Udayana had an unflinching love. In order to remove this obstacle Yaugandharáyana took Vásavadattá in confidence and one day in the absence of Udayana announced that Vásavadattá had perished in a big fire that broke out in Lávánaka. Vásavadattá under disguise travelled with Yaugandharáyana who called her his sister. Now fresh proposals for marriage of Padmávati with Udayana were made and Udayana went to Magadha and after the conclusion of the nuptial ceremonies returned to the capital. Vásavadattá also returned to the capital and the deep-laid design of the minister came out to be successful as the king Udayana became a very powerful monarch due to the alliance with those eminent royal families.

With this last stage of the story the subject-matter of Ratnávali is connected. The subject-matter of स्वप्नवासवदत्तम् of Bhása strictly conforms to the story of the Kathásaritságara but in रत्नावली the author has made some important modifications. He has taken

the broad fact of the original story upon which the subject-matter of his play is based and the names यौगन्धरायण, काञ्चनमाला, रुमण्वान्, वसन्तक, वासवदत्ता, लावाणक of the original are found in the play ; but so far as the development of the main action is concerned he has made important modifications of the original. In the original the foreteller predicted that the marriage with Padmávati, the daughter of the king of Magadha would make Udayana the paramount monarch ; but in the present play, the marriage of Udayana with Ratnávali, the daughter of Vikramabáhu, the king of Simhala was predicted to be the assurance of the paramount monarchy of the king Udayana. The shipwreck of Ratnávali (afterwards named Ságariká while she was being brought across the sea to the Vatsa kingdom) is the invention of the poet. The rumour of Vásavadattá being killed in the Lávánaka fire is common.

In the original story Vásavadattá remained incognito in the Magadha palace ; and after the nuptial ceremony was finished with Padmávati, Vásavadattá returned to the Kaus'ámbi palace. Here Ratnávali under the name of Ságariká was put under the care of Vásavadattá who could not recognize her until she was rescued from the fire that broke out in the palace by the magical skill of the magician. The introduction of the magician is the poet's own creation.

General Estimate of the play.—Though Harsha is not original so far as the subject-matter of the Drama is concerned yet the inventive genius and the skill of a dramatist which he has shown is praiseworthy though not unique. Dr. Keith observes, "The originality of his Nátikás is not perhaps great, but he has effectively devised the plot in both (Ratnávali and Priyadars'iká) ; the action moves smoothly and in either play there is ingenuity. The scene of the magician's activity in the Ratnávali is depicted with humour and vivacity ; the parrot's escape and its chatter are sketched with piquancy and the exchange of costumes in the Ratnávali is natural and effective." Of all his plays the Ratnaváli specially

draws the admiration of its admirers particularly owing to its well-drawn characters and poetic beauties of the sanzas. What is of great interest in the Ratnávali is the good get-up and skilful manipulation of the incidents within the play. The marriage scheme of the minister on his own responsibility without the knowledge of anybody and the skilful performance of the magician helping the recognition of the heroine, the chattering of the parrot disclosing the plot and other minor incidents are well conceived and fitting the situations. Without the Magician's performance the union would have been a sudden and hap-hazard one. The style of Ratnávali is well conceived and well polished, plot well developed, characters possibly well depicted within the narrow limit of the action of the subject-matter and thus it is the best work of Harsha though not the best of the lot of the greatest luminaries like Bhása, Kálidása and Bhavabhuti in the literary firmament. Yet considering the burdensome duty of a ruler involved in continuous warfare and struggles, it is not a small achievement on the part of Harsha to elicit admiration from the public by his unflinching devotion to literary pursuits which resulted in the production of a typical drama like Ratnávali the merit of which is stated in short by an eighth century author Dámodaragupta ine his Kuttanimata as follows.—

"श्लिष्टसन्धिबन्धं सत्पात्रं सुवर्णयोजितं सुतराम् ।
निपुणपरीक्षकदृष्टं राजति रत्नावलीरत्नम् ।"

"The jewel of Ratnávali shines out effulgently by its well-constructed joints (of the plot), well-painted characters like pieces of gold being examined by the expert connoisseurs." Harsha constructed the plot of Ratnávali strictly in accordance with the rules of dramaturgy ; so the later dramaturgic experts have cited copious illustrations from the Ratnávali to exemplify the rules regulating the Samskrit drama, they have set forth. In the history of Sanskrit drama the place of Ratnávali is by no means to be over-

looked. Its author flourished at such a period when Sanskrit poetry was having a transit from originality to artificiality. H. H. Wilson observes, "the Ratnávali in short may be taken as one of the connecting links of the old and the new school as a not unpleasing production of that middle region through which Hindu poetry passed from elevation to extravagance."

Characters.—C. R. Devadhara observes, "most of the characters in the play are traditional and the poet has delineated them in exact conformity with the legend." The main interest of the play depends upon the incidents that have helped the action of the drama to move towards the successful end of the plot. As the action of the play is circumscribed within the limit of a few days, the characters have not been given the opportunity of displaying their individual peculiarities which mostly ensure the abiding interest in the drama. Wilson remarks, in the circumscribed limits of the action "we have no right to entail much contrast or development of character and it is enough that all the individuals introduced preserve their identity." The principal characters are :—

(I) Yaugandharáyana :—He is an astute farsighted politician bent heart and soul on the welfare and future good of his master. He was alert to the foretelling of a fortune-teller that the marriage with Ratnávali would ensure the paramount monarchy of his master and so he caught the first opportunity of removing all obstacles from this marriage. From the beginning to the end he has uniformly and unerringly manipulated the matters to a successful end. He knew that the girl rescued from the sea was Ratnávali ; yet he did not disclose it at once and put her under the care of Vásavadattá so that the King might have a hankering for having her as his bride when she would get the opportunity of coming across his sight. He became satisfied and attained self-complacency when Ratnávali was given to the King by Vásavadattá (इदानीं सफलपरिश्रमोऽस्मि संवृत्तः,—IV). His

movement and activity all through are dignified and free from any sort of frivolity and flippancy and quite befitting his position as a minister.

(2) **Udayana** :—Udayana is a hero of the Dhiralalita type extremely devoted to Vásavadattá. In the original he is represented as a pleasure-seeking king. Though his inconstancy of love towards Vásavadattá is detected by the latter yet he always keeps an humble attitude and feels ashamed of his own behaviour towards his old love. In the play the King has been depicted as a responsible ruler faithfully discharging his duties (amply taking delight at the people living happily under his rule; cf. राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः । सम्यक् पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः—1,9.)

Hearing from Vijayavarman the valorous death of his adversary the king of Kosála, at the hand of his general Rumanván, his eulogy (साधु कोसलपते साधु, मृत्युरपि ते श्लाघ्यः etc.) shows his generous spirit of appreciating the merits of his enemy even. He was a handsome-looking king ; not only that, he was a king of handsome deeds ; the incidents of his life made him popular throughout the country (लोके हारि च वत्सराजचरितम्). He had ample confidence in his minister discharging the kingly duties. When Yaugandharáyana did everything concerning the marriage of Ratnávali without his master's knowledge, the King only felt surprise (कथमसौ मामनिवेद्य करिष्यति), but was satisfied when the position was made clear to him. In short, as a man Udayana was handsome, kind, clever in creating jealousies and counter jealousies within the harem and as a king he was responsible, dutiful, having confidence in his ministers, gallant, alert to the well-being of his people, appreciator of merits and courteous.

(3) **Vasavadatta.**—This character has been retained original As C. N. Devadhara remarks, " She is a comely, fragile, simple character with no make-up about her." She is a devoted lady with an unflinching love for her husband. Any sort of inconstancy on his part was sufficient to incense her as is expected

of a lady of noble birth and steady character. In the third act when she comes to know the plot hatched by Vidushaka and Susangatá she shows her ill temper but subsequently she repents her own attitude towards the King and comes back to be reconciled with him. (cf : हञ्जे काञ्चनमालि, तथा चरणनिपतितमार्य्यपुत्रमवधीर्य्यागच्छन्त्या मयातिनिठुरं कृतम् । तदिदानीं स्वयमेव नामार्य्यपुत्रमनुनेष्यामि—III)

This shows her nobility of character and unswerving love for her lord. She imprisoned Ságariká so that she might not come to the view of the king, but she never adopted the attitude quite in contrary to her tender nature. When the fire broke out she screamed out that Ságariká was within the palace and got anxious for her rescue so that she might not perish in the fire. Ságariká was her rival, she could easily see her perish in the fire, but her noble birth and tender heart did not allow her to maintain that inhuman attitùde. Her magnaninity is further testified by her attitude when she handed over Ságariká to the king for marriage. By that she shows her utmost affectionate feeling towards Ságariká when the latter was in the position of truly being her rival.

(4) **Sagarika.**—She is the heroine of the drama. Her original name Ratnávali was disguised by the trick of the minister under the name of Ságariká as she was rescued from the sea. She was being brought from Simhala for marriage with the king of the Vatsas, but in the way she fell a victim to the accident. She was embarassed at such an adverse fortune and being made over to Vásavadattá she lived there as a docile, amiable and humble girl utterly resigned to the sweet will of the Queen. The noticeable thing in her character is her intense love for the King at the very first sight and being unable to fulfil her object tried even to put an-end to her life (सर्व्वथा मरणमेव मम मन्दभागिन्या उपस्थितम्). As a lady of high birth, simple nature, susceptible to a keen sense of self-prestige it is quite likely that she should be despondent of her life under the adverse circumtances—quite in contrary to the situation under which she was born and brought up. She could have

disclosed her identity to the Queen or to her friend Susangatá and thus could have cleared the situation and the misunderstanding; but she did not do that as the keen sense of honour was always alive within her. She was a charming and accomplished lady, quite capable of attracting the mind of the hero who was thus to have a temporary feud with his old love on her account.

(5) **Vasantaka**—He is the Vidushaka depicted in the conventional manner of stereotyped humour and light and frivolous talks. He is a constant companion of the King not in respect of kingly duties, but in harem politics, mostly in love-affair. The King consults and takes always his help in these love-matters. His ugly appearance, stupidity, voraciousness make him a laughing-stock of all. In the original, Vidushaka has been painted with a nobler trait when he underwent a risk to rescue the King from the palace of Chanda Mahásena. In administering the love-affairs of the King he puts himself to trouble by being imprisoned by the Queen. His love for his master is unbounded. On the whole he is the only comic element on the stage bringing about diversion in the midst of seriousness of the action of the play.

[*Other minor characters*] Vasubhuti—He is the minister of the king Vikramabáhu of Ceylon. He accompained Ratnávali but falling victim to shipwreck along with बाभ्रव्य, the chamberlain of Udayana joined the army of Rumanván in his expedition against the king of Kosala. He returned therefrom with a heart full of sorrow at the misfortune that befell Ratnávali and was in a fix how he would console his master, the king. This shows his extreme devotion for his lord.

Kánchanamálá —She is the maid-servant of the Queen. She is always devoted to her mistress who puts utmost confidence in her. She is always anxious for a good bond remaining between the King and her mistress and thus she makes her mistress always alert as soon as she comes to know of any sign of inconstancy of the King whenever a misunderstanding is caused by mistake.

Susangatá :—She is an attendant and friend of the heroine. She is always anxious to see the union of her friend with the King and with this end in view she does everything possible for Ságariká who confides everything to her. She was in the plot with Vidushaka for bringing about a meeting between Ságariká and the King. She did all this disinterestedly not knowing even that her friend was the daughter of a king. She was always sympathetic towards Ságariká for the situation in which she was put.

Dramatis Personae

Males

सूत्रधार:—The Stage-manager.

उदयन:—The king of Kauśámbi, the hero.

वसन्तक:—The Vidushaka, a court-wit to Udayana.

यौगन्धरायण:—The prime minister to Udayana.

वसुभूति:—The minister to the king of Simhala.

बाभ्रव्य:—The chamberlain of Udayana who was sent to Ceylon as a match-maker.

विजयवर्म्मा—A military officer, the nephew of Rumanván—the Commander-in Chief of Udayana.

शम्बरसिद्धि:—A Magician.

Females

नटी—The wife of the Stage-manager (सूत्रधार).

वासवदत्ता—Udayanana's queen, the daughter of Mahásena.

रत्नावली—The daughter of the king of Ceylon named Vikramabáhu.

सागरिका—The disguised name of Ratnávali.

काञ्चनमाला—The maid-servant of the queen Vásavadattá.

सुसङ्गता—The attendant and friend of Ságariká.

चूतलतिका }
मदनिका } The maid-servants of the harem of Udayana.
निपुणिका }

वसुन्धरा—The female porter.

Persons referred to in the play.

विक्रमबाहु:—The king of Ceylon, the father of Ratnávali—the heroine.

रुमण्वान्—The general of Udayana.

मेधाविनी—A talking pet bird of the Queen that disclosd the plot of Susangatá.

॥ श्रीः ॥

अथ

रत्नावली

नाटिका

(नान्दी)

पादाग्रस्थितया मुहुः स्तनभरेणानीतया नम्रतां
शम्भोः सस्पृहलोचनत्रयपथं यान्त्या तदाराधने ।
ह्रीमत्या शिरसीहितः सपुलकस्वेदोद्गमोत्कम्पया
विश्लिष्यन् कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥१॥

चन्द्राननार्धदेहाय चन्द्रांशुसितभूतये ।
चन्द्रार्कानलनेत्राय चन्द्रार्धशिरसे नमः ॥
करेण कुञ्चिताग्रेण लीलयोन्नमितेन यः ।
भाति सिद्धीरिव ददन् स पायाद्वो गजाननः ॥

अत्र प्रारिप्सितग्रन्थनिर्विघ्नपरिसमाप्तये तत्र भवान् महाकविः विश्रुतकीर्त्तिः श्रीहर्षदेवः 'काव्यं यशसेऽर्थकृते व्यवहारविदे' इत्यादिना काव्यशास्त्रस्य यशआदि-श्रेयःसाधनतां पश्यन्, तत्र पुनः काव्यशास्त्रस्य दृश्य-श्रव्यभेदेन द्विविधत्वात् 'नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्' इति श्रव्यकाव्यापेक्षया दृश्यकाव्यस्य लोकचित्तहारितया उत्कर्षं, 'काव्यालापांश्च वर्जयेत्' इत्यादिनिषेधानामसत्काव्यविषयतां च विचारयन् 'रसो वै सः' इति श्रुतिवाक्येन रसानुभूतौ परमपुरुषार्थप्राप्तियोगं निश्चिन्वन्, पुनः अष्टधा विभज्यमानानां रसानां मध्ये शृङ्गाररसस्य प्राधान्यं 'शृङ्गारी चेत् कविः काव्ये जातं रसमयं

जगत्' इत्यादिमहाजनवाक्यतात्पर्य्यानुसारेण सम्यग् विविच्य शृङ्गाररसप्रधानां रत्नावलीं नाम नाटिकां चिकीर्षुः ग्रन्थविघ्ननिराकरणमुखेन देवतास्तुतिद्वारा नान्दीश्लोकान् अवतारयन् तत्र प्रथमम् आह—पादाग्रस्थितया इत्यादि। पादयोः अग्रे ताभ्यां स्थितया अवतिष्ठमानया उच्चीभावार्थमित्यर्थः। मुहुः पुनः पुनः स्तनभरेण नम्रतां प्रह्वताम् आनीतया प्रापितया शम्भोः शिवस्य सस्पृहलोचनत्रयपथं सस्पृहं साकाङ्क्षं लोचनत्रयं तस्य पन्थानं 'ऋक्पूरब्धूःपथामानक्षे इति समासान्तः अ-प्रत्ययः। यान्त्या गच्छन्त्या ह्रीमत्या लज्जाशीलया प्रथमोद्गतयौवनत्वात्, सपुलकस्वेदोद्गमोत्कम्पया पुलकः रोमाञ्चः 'पुलको लोमहर्षणम्' स्वेदोद्गमः घर्म्मोत्पत्तिः उत्कम्पः वेपथुः च तैः सहिता तया। सात्त्विकभावोदयात् देवाधिदेवे अनुरागः सूचितः। एवम्भूतया गिरिजया पार्व्वत्या तदाराधने तस्य शिवस्य आराधने पूजायां शिरसि ईप्सितः अर्पयितुम् अभिप्रेतः क्षिप्तः कुसुमाञ्जलिः अन्तरे पार्व्वतीशिवयोर्मध्ये विश्लिष्यन् विशीर्णः वः युष्मान् सामाजिकान् रङ्गान्तर्वर्त्तिनः पातु रक्षतु। अत्रायमभिप्रायः—उच्चैर्वेदीमास्थितस्य शम्भोः शिरसि तत्तुष्ट्यर्थं पुष्पाञ्जलिं दातुकामा पार्व्वती यदा पादाग्राभ्यां स्थिता तदा देवेन मदनावेशात् निरीक्ष्यमाणा तया देव्या लज्जावशात् पुष्पाञ्जलिः उभयोरन्तरे एव क्षिप्तः। शार्दूलविक्रीड़ितं वृत्तम्। काव्यलिङ्गञ्चालङ्कारः, कुसुमाञ्जलेः अन्तरे पतनं प्रति पूर्व्वपादस्थितानां पदार्थानाम् हेतुभूतत्वात्। अस्य श्लोकस्य मगणेन आरब्धत्वात् ग्रन्थस्य शुभसमाप्तिः सूच्यते। यथोक्तं भामहेन—'सर्व्वगुरुर्दत्ते मगणो भूमिर्देवतः"। अन्येन च "मो भूमिस्त्रिगुरुः श्रियं दिशति" इति ॥१॥

Prose. पादाग्रस्थितया मुहुः स्तनभरेण नम्रताम् आनीतया तदाराधने सस्पृहलोचनत्रयपथं यान्त्या ह्रीमत्या सपुलकस्वेदोद्गमोत्कम्पया गिरिजया शम्भोः शिरसि ईप्सितः क्षिप्तः कुसुमाञ्जलिः अन्तरे विश्लिष्यन् वः पातु ॥१॥

Beng. Trans. তাঁহার (শিবের) আরাধনাকালে পাদাগ্রে দণ্ডায়মানা, স্তনভারে পুনঃ পুনঃ বিনম্রগাত্রা পার্ব্বতীর প্রতি শিব পুনঃ পুনঃ নেত্রত্রয়দ্বারা সস্পৃহ দৃষ্টিপাত করিতেছিলেন। (তাহাতে) পার্ব্বতীর রোমাঞ্চ, ঘর্ম্মোদ্গম ও ঈষৎকম্প হইয়া লজ্জার উদ্রেক করিতেছিল। সেই হেতু পার্ব্বতীকর্ত্তৃক তদীয় শিরোভাগে প্রদানার্থ ঈপ্সিত যে কুসুমাঞ্জলি নিক্ষিপ্ত হইয়াও উভয়ের মধ্যস্থলে বিশ্লিষ্ট হইয়াছিল, সেই পুষ্পাঞ্জলি তোমাদিগকে রক্ষা করুক ।১।

Eng. Trans. May the handful of flowers scattered in the intervening space while intended to be offered on the head of Shiva by the mountain-born Goddess, protect you—the Goddess who stood erect on her tip-toes but who was caused to be bent down again and again by the heaviness of her breasts, who came often within the range of his (Shiva's) three wistful eyes and who (thus) felt abashed with tremor, perspiration and hairs standing erect on her body 1.

Eng. Expl. Shiva was seated on an elevated place. Parvati was below the altar, and with a view to offering flowers on the head of her lord, stood on her tip toes, so that her hands full of flowers might easily reach his head In the meantime while Shiva cast his wistful amorous glances on her beautiful person, again and again bent down by the heaviness of her breasts, she felt abashed ; her body, perspiring through excessive emotion of love, began to shiver with hairs standing on their ends ; in that position she could no longer sustain to extend her hands aloft on Shiva's head and so the flowers, without reaching their desired goal, fell scattered in the space between the God and the Goddess.

अपिच—

औत्सुक्येन कृतत्वरा सहभुवा व्यावर्त्तमाना[1] ह्रिया
तैस्तैर्बन्धुवधूजनस्य वचनैर्नीताभिमुख्यं पुनः ।
दृष्ट्वाग्रे वर[2]मात्तसाध्वसरसा गौरी नवे सङ्गमे
संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तु वः ॥२॥

विघ्नबाहुल्यमाशङ्कमानेन महाकविना तन्निरासार्थं प्रभूतमङ्गलकामनया पुनरेव नान्दीश्लोको वितन्यते—अपिच—औत्सुक्येनेति । औत्सुक्येन पतिसन्निधौ गमनार्थं

1 व्यावर्त्यमाना । 2 परम् ।

सायकत्वेन हेतुना ज्ञातत्वरा ज्ञातसम्भ्रमा सहभुवा सहजया ह्रिया लज्जया व्यावर्त्तमाना परावृत्ता। व्यावर्त्तमाना इति पाठे विपूर्व्वकात् वृत्धातोः शिजभावात् कर्म्मणि शानच्। ह्रिया इत्यत्र अनुक्ते कर्त्तरि तृतीया। बन्धुवधूजनस्य बन्धवः एव वध्वः तासां जनः सखीजनः इत्यर्थः। तस्य; यद्वा बन्धूनां वधूजनस्य तैः तैः समर्थैः वचनैः अनुरोधवाक्यैः गौर्य्याः पतिसमीपगमनप्रवृत्तिजननार्थमित्यर्थः। पुनः आभिमुख्यं साम्मुख्यं नीता प्रापिता; गौर्य्याः विशेषणमेतत्। वरं पतिम् अग्रे दृष्ट्वा। परम् इति पाठे श्रेष्ठमित्यर्थः। आत्तसाध्वसरसा साध्वसं भयं च नवपरिणीतत्वात्, रसः अनुरागः च उद्गतयौवनत्वात्। आत्तौ गृहीतौ प्राप्तौ साध्वसरसौ यया सा (गौरी) नवे सङ्गमे संसर्गे हसता हरेण शिवेन श्लिष्टा आलिङ्गिता (अत एव) संरोहत्पुलका उद्गतरोमाञ्चा गौरी वः युष्माकं सामाजिकानां शिवाय मङ्गलाय अस्तु भवतु। शार्दूलविक्रीडितं वृत्तम्। अत्र नवोढ़ाया गौर्य्याः यथावद् वर्ण्यमानत्वात् स्वभावोक्तिः, संरोहत्पुलका इत्येतत् प्रति नवसङ्गमादिकस्य हेतुभूतत्वात् काव्यलिङ्गञ्चालङ्कारः ॥२॥

Prose. औत्सुक्येन ज्ञातत्वरा सहभुवा ह्रिया व्यावर्त्तमाना पुनः बन्धुवधूजनस्य तैः तैः वचनैः आभिमुख्यं नीता अग्रे वरम् दृष्ट्वा आत्तसाध्वसरसा नवे सङ्गमे हसता हरेण श्लिष्टा संरोहत्पुलका गौरी वः शिवाय अस्तु ॥२॥

Beng. Trans. যে গৌরী (পতির সহিত নূতন মিলন হইবে বলিয়া) ঔৎসুক্যবশতঃ সত্বর গমনপূর্ব্বক স্বভাবসিদ্ধ লজ্জাশীলতাহেতু প্রত্যাবৃত্ত হইয়া আসিতেছিলেন এবং যিনি সখীদিগের নানা অনুরোধে (পতির) সম্মুখে উপনীত হইয়া তৎপ্রতি দৃষ্টিপাত করিলে পর সেই অভিনব সম্মিলনে ভয়মিশ্রিত অনুরাগে যাঁহার রোমাঞ্চের আবির্ভাব হইয়াছিল, সহাস্যবদন হরকর্ত্তৃক আলিঙ্গিতা সেই গৌরী তোমাদের মঙ্গল বিধান করুন ।২।

Eng. Trans. And also—May Gauri be propitious to you—Gauri who having hastened through eagerness turned back owing to her inborn bashfulness and who then being impelled by various requests of her female friends was taken to (his) presence but was caught with fear mingled with love (or fear and feeling of love) as she looked upon (her) husband and who with her hairs standing or their ends in her new union was embraced by smiling Hara. 2.

अपि च—

संप्राप्तं मकरध्वजेन मथनं[1] त्वत्तो मदर्थे पुरा
तद्युक्तं बहुमार्गगां मम पुरो निर्लज्ज ! वोढुं [2]तव ।
तामेवानुनय स्वभावकुटिलां हे कृष्णकण्ठ ग्रहं
मुञ्चेत्याह रुषा यमद्रितनया लक्ष्मीश्च पायात् स वः ॥

(N. B. This Shloka seems to be an interpolation as this is found to be omitted in some of the available mss.).

पुनरेव नान्दीश्लोकमाततनोति—अपि च—सम्प्राप्तं मकरध्वजेनेत्यादिना । क्वचित् पुस्तके अस्य श्लोकस्य अदर्शनात् अस्य प्रक्षिप्तत्वमवगम्यते । (कृष्णपक्षे)—हे कृष्ण, पुरा समुद्रमन्थनकाले मदर्थे मन्थनीभूतायाः लक्ष्म्याः लाभार्थमित्यर्थः । मकरध्वजेन समुद्रेण कदनं पीडनं मन्थनमिति यावत् सम्प्राप्तम् । हे निर्लज्ज । तत् तस्मात् मम पुरः अग्रे बहुमार्गगां बहुभिः मार्गैः आत्मगोपनेन गच्छति या सा कुलटात्वात्, कुब्जामुद्दिश्य उक्तिरेषा ; सरस्वतीं वा वेदादिबहुशास्त्रमार्गगामिनीं—वोढुं युक्तमिति काकुः ; न युक्तमित्यर्थः । तां भावकुटिला कुटिलभावविशिष्टा अनुनयस्व । (मे) कण्ठग्रहं कण्ठालिङ्गनं मुञ्च परित्यज ।—इति एवंप्रकारेण लक्ष्मीः यं कृष्णं रुषा क्रोधेन आह सः वः पायात् रक्षेत् ।

पक्षे (शिवपक्षे)—हे कृष्णकण्ठ नीलकण्ठ विषभक्षणादित्यर्थः । मदर्थे माम् उद्दिश्य तवानुकूल्यप्राप्त्यर्थं पुरा मकरध्वजेन कामदेवेन त्वत्तः—शिवमुद्दिश्य उक्तिरेषा । मथनं पीडनं मृत्युरिति यावत् । संप्राप्तम् । हे निर्लज्ज तत् तस्मात् मम पुरः बहुमार्गगां गङ्गां वोढुं तव युक्तमिति काकुः ; न युक्तमित्यर्थः । स्वभावकुटिलां कुटिलगतिसम्पन्नां नदीवेगस्य सर्वथा वक्रगमनस्वभावत्वादित्यर्थः । अनुनय । ग्रहं आश्लेषं मुञ्च, इति रुषा क्रोधेन अद्रितनया पार्वती यम् आह सः शिवः वः पायात् रक्षतु । शार्दूलविक्रीडितं वृत्तम् ।

Prose. (शिवपक्षे) पुरा मदर्थे मकरध्वजेन त्वत्तो मथनं संप्राप्तम् ।

1 कदनं । 2. वोढुस्तव ।

(हे) निर्लज्ज, तद् मम पुरः तव बहुमार्गगां वोढुं युक्तम्। हे कृष्णकण्ठ, स्वभावकुटिलां ताम् एव अनुनय, ग्रहं मुञ्च, इति रुषा यम् अद्रितनया आह स वः पायात्।

(कृष्णपक्षे) पुरा मदर्थे मकरध्वजेन त्वत्तो कदनं संप्राप्तम्। (हे) निर्लज्ज, तद् मम पुरः तव बहुमार्गगां वोढुं युक्तम्। हे कृष्ण, भावकुटिलां ताम् अनुनयस्व, कण्ठग्रहं मुञ्च, इति रुषा यं लक्ष्मीः आह सः वः पायात्।

Beng. Trans. (শিবপক্ষে)—পুরাকালে আমারই জন্য কামদেব তোমার নিকট হইতে ধ্বংসপ্রাপ্ত হইয়াছিল। হে নির্লজ্জ, আমার সম্মুখে সেই হেতু বহুমার্গগা (ত্রিপথ-গামিনী) গঙ্গাকে বহন করা তোমার পক্ষে যুক্তিযুক্ত বটে! স্বভাবতঃ কুটিলগতিবিশিষ্টা তাহাকে (গঙ্গাকে) অনুনয় কর। হে কৃষ্ণকণ্ঠ (নীলকণ্ঠ) আমার গ্রহ অর্থাৎ দেহস্পর্শ (অর্থাৎ আলিঙ্গন) পরিত্যাগ কর।—পার্ব্বতী ক্রোধে যাঁহাকে এইরূপ বলিয়াছিলেন, তিনি তোমাদিগকে রক্ষা করুন।

(কৃষ্ণপক্ষে)—পুরাকালে আমাকে লাভ করিবার জন্য সমুদ্র তোমাকর্ত্তৃক মথিত হইয়াছিল। হে নির্লজ্জ, আমার সম্মুখে শ্রুতিস্মৃত্যাদিবহুমার্গাবলম্বিনী (সরস্বতীকে) [অথবা কুলটা (কুব্জাকে)] বহন করা তোমার পক্ষে যুক্তিযুক্ত বটে! কুটিলভাববিশিষ্টা তাহাকে তুমি অনুনয় কর। হে কৃষ্ণ, তুমি আমার কণ্ঠদেশ ধারণ পরিত্যাগ কর।—ক্রোধে লক্ষ্মী যাঁহাকে এইরূপ বলিয়াছিলেন, সেই (কৃষ্ণ) তোমাদিগকে রক্ষা করুন।

Eng. Trans. (In the case of Shiva)—'Formerly the fish-bannered deity suffered destruction from you for my sake. O shameless one, so it is befitting of you to bear the river Ganga (having many courses to flow) in my very presence ! O blue-necked one, entreat her who is crooked (in her course) by her nature ; give up embracing me'—May He who is thus said in anger by the mountain-born Goddess, protect you.

(In the case of Krishna)—'Formerly the ocean was churned through your (agency) for my sake. O shameless one, so it behoves thee to bear Sarasvati (presiding over different branches of learning) in my presence ! O Krishna, entreat her who is crooked by nature ; give up embracing me' —May He who was thus said by Lakshmi in anger, protect you.

अपिच—

क्रोधेद्धै[1] र्दृष्टिपातैस्त्रिभि[2]रुपशमिता वह्नयोऽमी त्रयोऽपि
त्रासार्त्ता ऋत्विजोऽधश्चपलगणहृतोष्णीषपट्टाः पतन्ति ।
दक्षः स्तौत्यस्य पत्नी विलपति [3]करुणं[4] विद्रुतं चापि[5] देवैः
शंसन्नित्यात्तहासो[6] मखमथनविधौ पातु देव्यै शिवो वः ॥३॥

पुनः शुभूतमङ्गलविधानार्थं तृतीयं नान्दीश्लोकमाह—अपि च—क्रोधेद्धैरिति अमी त्रयः अपि वह्नयः यज्ञाग्नयः आहवनीयगार्हपत्यदक्षिणनामानः क्रोधेद्धैः क्रोधप्रज्वलितैः । इन्धघातोः क्तः कर्म्मणि । त्रिभिः दृष्टिपातैः शिवस्य इत्यर्थः । उपशमिताः निर्व्वापिताः यज्ञाधिष्ठाता अग्निदेवोऽपि शिवक्रोधभयात् निर्व्वाणं गत इत्यर्थः । त्रासार्त्ताः ऋत्विजः ऋतौ यजन्ति ये ते याजकाः "ऋत्विजो याजकाश्च ते" इत्यमरः । चपलगणहृतोष्णीषपट्टाः (सन्तः) चपलाः चञ्चलाः गणाः शिवगणाः प्रमथादयः तैः हृतानि बलात् आकृष्टानि उष्णीषपट्टानि शिरोवेष्टनवस्त्राणि येषां ते तथाविधाः सन्तः अधःपतन्ति उच्चैर्यज्ञभूमेः अधः पतन्ति भयावेशादित्यर्थः । दक्षः स्तौति शिवम् प्राणरक्षार्थम् इत्यर्थः। अस्य पत्नी प्रसूतिः करुणं दीनम् असहायत्वात् विलपति क्रन्दति । करुणा इति पाठे भीतित्रस्ता इति बोद्धव्यम् । देवैः यज्ञसभायामाहूतैरित्यर्थः विद्रुतं पलायितम् । इति एवंप्रकारेण मखमथनविधौ दक्षयज्ञविनाशे आत्तहासः हसन् शिवः, अट्टहासः इति वा पाठः—देव्यै पार्व्वत्यै शंसन् कथयन् वः युष्मान् सामाजिकान् पातु । पुरा दक्षप्रजापतिना अवज्ञातः शिवः यज्ञशालायां सतीमृत्युमवगम्य रोषात् जटाभ्यन्तरात् वीरभद्रनामानं करालवेशं प्रमथं जनयित्वा तत्सहितः दक्षयज्ञं विध्वंसयामास इति पौराणिकी वार्त्तानुसन्धेया । अत्र रौद्ररसः । स्रग्धरा वृत्तम् ॥ ३ ॥

Cf. "भवो भवान्या निधनं प्रजापतेरसत्कृताया अवगम्य नारदात् ।
स्वपार्षदसैन्यञ्च तदध्वरर्भुभिर्विद्रावितं क्रोधमपारमादधे ॥
क्रुद्धः सुदष्टौष्ठपुटः स धूर्जटिर्जटां तडिद्वह्निसटोग्ररोचिषम् ।
उत्कृत्य रुद्रः सहसोत्थितो हसन् गम्भीरनादो विससर्ज्ज तां भुवि ॥

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1 क्रोधान्धैः । 2 स्त्रिभिः । 3 प्रलपति । 4 करुणा । 5 चोपि । 6 शिवाट्टहासः ।

ততোঽতিকায়স্তনুবা স্পৃশন্দিবং সহস্রবাহুর্ঘনরুক্ ত্রিসূর্য্যদৃক্।
করালদংষ্ট্রো জ্বলদগ্নিমূর্দ্ধজঃ কপালমালী বিবিধোদ্যতায়ুধঃ ॥

... ...

তাবৎ স রুদ্রানুচরৈর্মহামখো নানায়ুধৈর্বামনকৈরুদায়ুধৈঃ ॥
পিঙ্গৈঃ পিশঙ্গৈর্মকরোদরাননৈঃ পর্য্যাদ্রবদ্ভির্বিদুরান্বরুধ্যত ॥
কেচিদ্বভঞ্জুঃ প্রাগ্বংশং পত্নীশালাং তথাপরে।
সদ আগ্নীধ্রশালাঞ্চ তদ্বিহারং মহানসম্ ॥
রুরুজুর্যজ্ঞপাত্রাণি তথৈকেঽগ্নীননাশয়ন্।
কুণ্ডেম্বমূত্রয়ন্ কেচিদ্বিভিদুর্বেদিমেখলাঃ ॥" Bhágavata—৪।৫

Prose. ক্রোধেদ্ধৈঃ দৃষ্টিপাতৈঃ অমী ত্রয়োঽপি বহ্নয়ঃ উপশমিতাঃ। ঋত্বিজঃ চপলগণাহৃতোষ্ণীষপট্টাঃ, ত্রাসার্ত্তাঃ (সন্তঃ) অধঃপতন্তি। দক্ষঃ স্তৌতি, অস্য পত্নী করুণং বিলপতি। দেবৈঃ বিদ্রুতমিতি মখমথনবিধৌ দেব্যৈ শংসন্ আত্তহাসঃ শিবঃ বঃ পাতু ॥ ৩ ॥

Beng. Trans. আরও দেখ—"ক্রোধ-প্রজ্বলিত দৃষ্টিপাতমাত্রেই (দক্ষিণাগ্নি, গার্হপত্য ও আহবনীয় নামক) বহ্নিত্রয় নির্ব্বাপিত হইল। (আমার) স্বভাবচঞ্চল প্রমথগণ ঋত্বিক্‌গণের মস্তকস্থিত উষ্ণীষের বস্ত্র ছিনাইয়া লইলে তাঁহারা (ঋত্বিক্‌গণ) ভয়ার্ত্ত হইয়া (যজ্ঞবেদী হইতে) নিম্নদেশে পতিত হইলেন। দক্ষ স্তব করিতে লাগিলেন। তাঁহার পত্নী করুণ বিলাপ করিতে থাকিলেন ও দেবতাগণ (প্রাণভয়ে) পলায়ন করিলেন"। —এই যজ্ঞধ্বংসের কথা দেবীর (পার্ব্বতীর) নিকট সহাস্যভরে যিনি বলিতেছিলেন সেই শিব তোমাদিগকে রক্ষা করুন।৩।

Eng. Trans. "All those three fires were instantly extingguished at the glaces blazing with wrath. The sacrificial priests whose turbans were snatched away by (my) sprightly ganas (impish attendants) fell down (from the elevated altar) being overtaken with fear. Daksha began to eulogize ; his wife began to weep piteously ; and the gods ran away (through fear)"—May Shiva who was thus laughingly relating to the Goddess (Parvati) the way of the destruction of the Sacrifice, protect you. 3.

Allusion. Daksha, the son of Brahmá and the father-in-law of Shiva, performed a sacrifice and disregarded altogether the share of the latter in the sacrifice. Sati the daughter of Daksha, having heard of this from Narada could not brook this insult towards her husband and went to the place of her father's sacrifice against the will of Shiva. There she heard some remarks of her father casting aspersions on the character of her husband and she gave up her life in remorse in that sacrificial enclosure. Being informed of this calamitous end of Sati by Nandin, Shiva flew into a rage and creating a terrific destructive person named Virabhadra from his matted locks, rushed towards Daksha's palace ; and arriving there destroyed the sacrifice, killed Daksha and left everything in a chaotic state. Then he went on creating a havoc until he was pacified by Brahmá and other gods.

किञ्च—

जितमुडुपतिना नमः सुरेभ्यो
द्विजवृषभा निरुपद्रवा भवन्तु ।
भवतु च पृथिवी समृद्धसस्या
प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥ ४ ॥

पुनरपि मङ्गलात्मकं नान्दीश्लोकमुदाहरति—किञ्च—जितमित्यादिना । उडुपतिना नक्षत्रपतिना चन्द्रेण जितम् सर्वोत्कर्षेण स्थितम् । जिधातोः भावे क्तः । अत्र चन्द्रप्रशंसायां भरतवंशोद्भवस्य कवेः श्रीहर्षस्य उत्कर्षः द्योत्यते । यद्वा चन्द्रस्य ओषधिपतित्वेन तज्जयेन ओषधीनां बाहुल्यं तेन प्रजोत्कर्षः इत्यपि ध्वनितम् । तथा च— "चन्द्रनामाङ्किता कार्या स रसानां यतो निधिः" इति निर्देशादियं चन्द्रनामाङ्किता नान्दी कृता ग्रन्थकृता । सुरेभ्यो देवेभ्यो नमः । द्विजवृषभाः ब्राह्मणश्रेष्ठाः निरुपद्रवाः विघ्नमुक्ताः भवन्तु । वृषभशब्दस्यात्र श्रेष्ठार्थवाचकत्वम्—"स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः । सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः" इत्यमरः । ब्राह्मणानां निरुपद्रवत्वं वेदाभ्युदयत्वं राज्यस्य

नक्षत्र द्योतयति । पृथिवी च सम्पन्नसस्या प्रभूतधनधान्यान्विता भवतु । चन्द्रवपुः चन्द्र इव वपुः देहं यस्य सर्व्वाह्लादकत्वादित्यर्थः । नरेन्द्रचन्द्रः सर्वोत्कर्षेण वर्त्तमानः राजा—प्रस्तावात् श्रीहर्षः नायकः उदयनो वा—प्रतपतु प्रतापशाली भवतु । पुष्पिताग्रावृत्तम् । 'अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा' इति लक्षणम् ॥ ४ ॥

Prose. उडुपतिना जितम् ; सुरेभ्यः नमः ; द्विजवृषभाः निरुपद्रवाः भवन्तु ; पृथिवी च सम्पन्नसस्या भवतु । चन्द्रवपुः नरेन्द्रचन्द्रः प्रतपतु ॥ ४ ॥

Beng. Trans. নক্ষত্রমণ্ডলাধিপতি চন্দ্রমার জয় হউক, দেবগণকে নমস্কার করি। দ্বিজশ্রেষ্ঠগণ নিরুপদ্রব হউন ; পৃথিবী শস্যসম্পন্না হউক এবং সৌম্যমূর্ত্তি মহারাজও প্রভাবসম্পন্ন হউন। ৪।

Eng. Trans. Glory to the moon, reverence to the gods. Let the illustrious Brahmanas be free from troubles. May the Earth be fertile aad may the king of moonlike loveliness shine ever resplendent. 4.

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण[1] । अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तो यथा—'अस्मत्स्वामिना श्रीहर्षदेवेनापूर्व्ववस्तुरचनालङ्कृता रत्नावली नाम नाटिका कृतेत्यस्माभिः श्रोत्रपरम्परया श्रुता, न तु प्रयोगतो दृष्टा । तत्तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या यथावत् प्रयोगेण त्वया नाटयितव्या' इति । [2]तद्यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं सम्पादयामि ।[3] अये, आवर्जितानि च मया सकलसामाजिकानां मनांसीति मे निश्चयः । यतः[4]—

पूर्वोक्तेन नान्दीश्लोकचतुष्टयेन 'नान्दी काव्यार्थसूचिका' इति नियममनुसृत्य तत्र प्रथमश्लोकेन गिरिजया शिवानुकूल्यार्थं कुसुमाञ्जलिना तदाराधनद्वारा सागरिकाया वत्स-

1 प्रपञ्चेन । 2. परिक्रम्यावलोक्य च । 3 परिषदमवलोक्य । 4 कुतः ।

राज्ञानुकूल्यार्थं कामदेवपूजनं संक्षेपेण सूच्यते। औत्सुक्येन कृतत्वरा इत्यादिना द्वितीयेन श्लोकेन कन्दर्पपूजनेन पतिसाम्मुख्यमानीतया गौर्य्या आत्मसात्कृतसर्वरीतिसमुद्गक- हारेण द्वितीयाङ्के सागरिकायाः सुसङ्गतया राजसमीपनयनं तद्दर्शनेन नायिकायाश्च सात्त्विकभावोद्रेकः इत्यादिद्वितीयाङ्कतात्पर्य्यं समासतः व्यज्यते। क्रोधैरित्यादितृतीयश्लोकेन दम्पत्योर्विनाशार्थं शिवक्रोधवर्णनद्वारेण देव्याः वासवदत्तायाः क्रोधः, दम्पत्योः शिवरोष- प्रशमनवर्णनेन राज्ञः देवीप्रसादनं, दम्पतीविलापवर्णनद्वारा सागरिकायाः असहायावस्था चेति तृतीयाङ्कार्थः समासेन उपक्षिप्यते। चतुर्थश्लोकेन राज्ञः प्रकृतीनाञ्च सामान्यतः अभ्यु- दयवर्णनेन चतुर्थाङ्के राज्ञः उदयनस्य कोशलविजयसागरिकालाभादयः काव्यार्थाः सूचिताः। अत्र नान्दीश्लोकानां चतुष्कत्वात् चतुर्षु श्लोकेषु च पुनः षोड़शपादानां वर्त्तमान- त्वात् 'श्लोकपादः पदं केचित् सुप्तिङन्तमथापरे। परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे' इति पदलक्षणेन इयं षोड़शपदा नान्दी पत्रावलीसंज्ञा, अभिधेयस्य वस्तुनः समासेनास्या विन्यासात्। विस्तरस्तु आङ्गलभाषाटीकायां द्रष्टव्यः।

नान्दीश्लोकान् समाप्य आह—नान्द्यन्ते। ततः सूत्रधारस्य प्रवेशः। सूत्रधारः इति। सूत्रं प्रयोगव्यवस्थां यः धारयति स सूत्रधारः। अलमतिविस्तरेण। अधिकनान्दीश्लोकपाठेन प्रयोक्त- व्यस्य वस्तुनः उपक्षेपे विलम्बो मा भूदिति निषेधः। वसन्तोत्सवे मधूत्सवे फाल्गुनपौर्ण- मासीमारभ्य पञ्चमीपर्य्यन्तं वर्त्तमाने इत्यर्थः। सबहुमानम् सगौरवम्। पादपद्मोपजीविना एतेन श्रीहर्षदेवस्य सार्व्वभौमत्वं सूच्यते। अपूर्व्ववस्तुरचनालङ्कृता वत्सराजोदयनस्य चरित- रूपं लोकमनोहारि वस्तु तस्य रचनया अलङ्कृता शोभिता। श्रोत्रपरम्परया श्रोतॄणां परम्परा तया। प्रयोगतः अभिनयेन इत्यर्थः। सकलजनहृदयाह्लादिनः एतेन राज्ञः श्रीहर्षस्य प्रकृतिप्रियत्वं व्यज्यते। अनुग्रहबुद्ध्या प्रयोगेण अनुगृहीता भविष्याम इत्यर्थः। यथा- वत्प्रयोगेण नाटयितव्या अभिनेतव्या। नेपथ्यरचनां वेशरचनां "आकल्पो वेशो नेपथ्यम्" इति। यथाभिलषितम् यथेप्सितं राजसमूहेनेत्यर्थः। आवर्ज्जितानि वशीकृतानि अभिमुखी- कृतानि इति यावत्। निश्चयः सन्देहाभावः।

Beng. Trans. সূত্রধার—আর বাগ্‌বিস্তারের প্রয়োজন নাই। অদ্য এই বসন্তোৎসবে মহারাজ শ্রীহর্ষের পাদপদ্মোপজীবী রাজন্যবর্গ নানাদিক্ ও দেশ হইতে আসিয়া বহু সম্মান প্রদর্শনপূর্ব্বক আমাকে আদেশ করিয়াছেন যে—'আমাদের প্রভু মহারাজ শ্রীহর্ষ যে অপূর্ব্ব কথাবস্তু রচনা দ্বারা পরিশোভিত রত্নাবলীনামক নাটিকা

রচনা করিয়াছেন তাহা আমরা শ্রোত্রপরম্পরায় শুনিয়াছি, কিন্তু অভিনীত হইতে দেখি নাই ; সুতরাং সকল লোকের চিত্তহারী সেই মহারাজের প্রতি সম্মান এবং আমাদের প্রতি অনুগ্রহ প্রকাশপূর্ব্বক আপনি যথারীতি উহার অভিনয় করুন।' সেইজন্য আমি এখন বেশরচনা করিয়া ইঁহাদের অভীষ্ট সম্পাদন করিব। অহো, আমার দ্বারা সমস্ত সামাজিকগণের মন বশীকৃত হইয়াছে (অর্থাৎ সকলে স্তিমিতভাব অবলম্বন করিয়াছেন) ইহাতে আর সংশয় নাই।

Eng. Trans. *Stage-manager*—No need of prolixity. Today in this occasion of the Spring-festival I have been called with great respect by the circle of kings hailing from various quarters and countries and dependent on the lotus-like feet of the king Shri Harsha, and have been told by them in the following manner—"We have heard from ear to ear that a Nátiká named Rátnavali with unrivalled plot-construction has been composed by our lord Shri Harsha ; but we have not seen it being performed on the stage. So out of high regard towards that king delighting the heart of the people and as an act of condecension towards us, the drama should be performed with proper dramatic technique and production." For that reason I, having finished the dressing and make-up (of the actors), shall do the work as desired.

Ah, the minds of the whole audience have been captivated by me so far as my own conviction goes. For—

श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम्।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मद्भाग्योपचयादयं समुदितः सर्व्वो गुणानां गणः॥ ५॥

तत्र हेतुमाह—श्रीहर्ष इति। श्रीहर्षः निपुणः कविः। एषा परिषद् श्रोतृमण्डली गुणग्राहिणी, लोके भुवने वत्सराजचरितम् उदयनचरितं हारि चित्ताकर्षकम्, नाट्ये च नाटकाभिनयकलायां वयं दक्षाः, एकैकं प्रत्येकम् उपर्युक्तानामित्यर्थः, वाञ्छितफलप्राप्तेः

ईप्सितफललाभस्य पदम् आस्पदं कारणमिति यावत् । किं पुन: अधिकं किं ब्रवीमीत्यर्थ: मद्भाग्योपचयात् मम सौभाग्यातिशयात् सर्व्वे: गुणानां गण: समुदित: मिलित:, तेन साफल्यलाभविषये कोऽपि सन्देहो नास्तीति आशय: । शार्द्दूलविक्रीड़ितं वृत्तम्—तल्लक्षणं— "सूर्य्याश्वैर्मसजस्तता: सगुरव: शार्द्दूलविक्रीड़ितम्" ॥ ५ ॥

Prose श्रीहर्ष: निपुण: कवि: (भवति), एषा परिषद् अपि गुणग्राहिणी (भवति), लोके वत्सराजचरितं हारि, वयं च नाट्ये दक्षा: (भवाम:), इह एकैकं वस्तु अपि वाञ्छितफलप्राप्ते: पदम्, किं पुन: मद्भाग्योपचयात् सर्व्वे: गुणानां गण: समुदित: ॥ ५ ॥

Beng. Trans. শ্রীহর্ষ নিপুণ কবি, শ্রোতৃমণ্ডলী গুণগ্রাহী, বৎসরাজ উদয়নের চরিত্র সাধারণের চিত্তাকর্ষক, আমরাও নাট্যকলায় সুনিপুণ। এস্থলে প্রত্যেক বিষয়টি অভীষ্টফললাভের কারণ স্বরূপ ; আর অধিক কি বলিব, আমার সৌভাগ্যাতিশয়ের ফলে সকল সদ্‌গুণ একত্র সম্মিলিত হইয়াছে। ৫।

Eng Trans. Shri Harsha is a skilful poet ; this audience is also capable of appreciating the merits (of performance) ; we too are adept in the histrionic art ;—any one of these is sufficient on such occasions for the attainment of desired results ; what to speak more—through excessive good luck of mine all the excellences have accumulated together. 5.

तद् यावदहं गृहं गत्वा गृहिणीमाहूय सङ्गीतकमनुतिष्ठामि । (परिक्रम्य नेपथ्याभिमुखमवलोक्य[1] च) इदमस्मदीयं गृहम् । यावत् प्रविशामि । (प्रविश्य—उच्चै:) आर्य्ये, इतस्तावत् ।

(प्रविश्य)

नटी—अज्जउत्त, इअम्हि । आणवदु अज्जो को णिओओ अणुचिट्ठीअदुत्ति । (क)

(क) आर्यपुत्र, इयमस्मि । आज्ञापयतु आर्य्य: को नियोग: अनुष्ठीयताम् इति ।

सङ्गीतमेव सङ्गीतकं स्वार्थे कप्रत्यय: । आर्य्यपुत्र इति सूत्रधारं प्रति नट्या: सम्बोधनम् ।

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1 विलोक्य ।

"सर्व्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने" इति नियमात्। नियोगः आदेशः।

Beng. Trans. সুতরাং গৃহে যাইয়া গৃহিণীকে ডাকিয়া সঙ্গীতের অনুষ্ঠান করিব। (ইতস্ততঃ পরিক্রমণ পূর্ব্বক নেপথ্যের দিকে লক্ষ্য করিয়া) ইহাই আমার গৃহ। প্রবেশ করা যাউক। (প্রবেশ করিয়া—উচ্চৈঃস্বরে) আর্য্যে, এইদিকে এস।

(প্রবেশ করিয়া)

নটী—আর্য্যপুত্র, এই আসিয়াছি। কি আদেশ পালন করিতে হইবে?—আর্য্য আদেশ করুন।

Eng Trans : So going home I shall call my wife and then make arrangements for musical performence. (Walking to and fro and then with his face towards the green-room) this is my house , let me enter. (entering—aloud) O my lady, come here.

(Entering)

Actress—O my husband, here I am ; please direct, my lord, what order is to be carried out.

सूत्रधारः—आर्य्ये, रत्नावलीदर्शनसमुत्सुको[1]ऽयं राजलोकः। तद्गृह्यतां[2] नेपथ्यम्।

नटी—(सोद्वेगम्[3]) अज्जउत्त, निश्चिन्तो दाणिं सि तुमम्। ता कीस ण णच्चसि। मह मन्दभाआए उण एक्का ज्जेव्व दुहिदा। सावि तुए कहिंवि देसन्तरे दिण्णा। कहं एव्वं दूरदेसट्ठिदेण जामादुणा सह से पाणिग्गहणं भविस्सदित्ति इमाए चिन्ताए अप्पावि ण मे पडिभादि, किं उण णच्चिदव्वम्। (क)

(क) आर्य्यपुत्र, निश्चिन्त इदानीमसि त्वम्। तत् किमिति न नृत्यसि! मम मन्दभाग्यायाः पुनरेकैव दुहिता। सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता। कथमेवं दूरदेश-

1 दर्शनोत्सुकः। 2 क्रियताम्। 3 निःश्वस्य सावेगम्।

स्थितेन जामात्रा सहास्याः पाणिग्रहणं भविष्यतीत्यनया चिन्तया आत्मापि न मे प्रतिभाति, किं पुनर्नर्त्तितव्यम् ॥

आत्मापि न मे प्रतिभाति—"आत्मा बुद्धिः, सः अपि न मे प्रतिभाति उदेति। "आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म वर्ष्म च" इत्यमरः।

Beng. Trans. সূত্রধার—রত্নাবলী নাটক দেখিবার নিমিত্ত এই রাজন্যবর্গ অত্যন্ত উৎসুক হইয়া রহিয়াছেন; সুতরাং বেশ রচনা কর।

নটী—(উদ্বেগের সহিত) আর্যপুত্র, তুমি এখনও নিশ্চিন্ত হইয়া রহিয়াছ। তা' তুমি নৃত্য করিবে না কেন। মন্দভাগিনী আমার একমাত্র কন্যা, তাহাকেও কোনও এক দেশান্তরে দিবার অভিপ্রায় করিয়াছ। দূরদেশস্থিত সেই জামাতার সহিত কিরূপে পাণিগ্রহণ হইবে এই চিন্তায় আমার বুদ্ধি যোগাইতেছে না, তা নৃত্য কি করিব?

Eng. Trans. Stage-manager—These princes are very eager for enjoying the performance of the Nátiká Ratnávali. So get yourself prepared with dress and make-up.

Actress—(with anxiety) Ah my lord, you are even now free from anxieties. And why should you not dance! My unfortunate self has only one daughter, and she is intended by you to be given away in marriage in some distant country. My intellect does not flash upon me owing to the anxiety as to how her marriage would be possible with the son-in-law who is residing at a distant place; how then shall I act (or dance)?

सूत्रधारः—आर्य्ये, दूरस्थेनेत्यलमुद्वेगेन : पश्य[1]—

द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात्।
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥६॥

(नेपथ्ये)

साधु, भरतपुत्र, साधु। एवमेतत्। कः सन्देहः। (द्वीपात्
—१।६ इत्यादि पठति)।

सूत्रधारः—(आकर्ण्य सहर्षम्) आर्य्ये[1], नन्वयं मम यवीयान् भ्राता गृहीतयौगन्धरायणभूमिकः प्राप्त एव। तदेहि। आवामपि नेपथ्यग्रहणाय सज्जीभवावः।

(इति निष्क्रान्तौ)

इति प्रस्तावना

सूत्रधारः। अन्यस्मात् अपि द्वीपात् सिंहलद्वीपात् इति उपक्षेपः। जलनिधेः समुद्रस्य मध्यात् दिशोऽपि अन्तात्। अभिमुखीभूतः अनुकूलः विधिः दैवम् अभिमतम् इष्टजनम् आनीय झटिति शीघ्रं घटयति मेलयति। आर्य्यावृत्तमिदम्। तल्लक्षणं—"यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्य्या" ॥६॥ अत्र मुखसन्धेः उपक्षेपो नामाङ्गम्।

भरतपुत्र, भरतस्य नाट्यशास्त्रकारत्वात् सर्व्वेषामभिनेतॄणां तस्य पुत्रस्थानीयत्वम् इति ज्ञेयम्। गृहीतयौगन्धरायणभूमिकः, यौगन्धरायणस्य भूमिका वेषः ; "भूमिका रचनायां स्यात् वेशान्तरपरिग्रहे" इति मेदिनी। गृहीता यौगन्धरायणस्य भूमिका येन सः। इति निष्क्रान्तौ इति। निष्क्रान्तौ निर्गतौ। तदुक्तं "एषामन्यतमेनार्थं पात्रं वाक्षिप्य सूत्रभृत्। प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रपञ्चयेत्" इति॥ इति प्रस्तावना।' प्रस्तूयते काव्यार्थः अनया सा प्रस्तावना।

तल्लक्षणम् :—"नटी विदूषको वापि पारिपार्श्विक एव वा।
सूत्रधारेण सहिताः संलापं यत्र कुर्व्वते॥
चित्रैर्वाक्यैः स्वकार्य्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥"

अत्र कथोद्घातरूपा प्रस्तावना। अन्यद् विश्लेषणं तु आङ्गलटीकायां द्रष्टव्यम्।

Prose. अन्यस्मादपि द्वीपात्, जलनिधेः अपि मध्यात्, दिशः अपि अन्तात् अभिमतम् आनीय अभिमुखीभूतः विधिः झटिति घटयति॥६॥

Beng. Trans. সূত্রধার—আর্য্যে, দূরত্ব বলিয়া উদ্বেগের কোনও কারণ নাই। দেখ—

1 आर्य्ये इतमतः परं विलम्बसे।

"থাকে যদি দ্বীপান্তরে
সাগরের মধ্যে কিংবা দিগন্ত-সীমায়।
বিধি হলে অনুকূল,
যেথায় থাক্ না, আনি মিলন ঘটায়।"
(জ্যোতিরিন্দ্রনাথ ঠাকুরের "রত্নাবলী")

(নেপথ্যে) সাধু! ভরতপুত্র! সাধু। ঠিক বলিয়াছ। ইহাতে আর সন্দেহ নাই। (ইহা বলিয়া দ্বীপাৎ ইত্যাদি শ্লোকটী পুনরাবৃত্তি করিল)

সূত্রধার—(শুনিয়া আনন্দের সহিত), আর্য্যে, ঐ দেখ আমার কনিষ্ঠ ভ্রাতা যৌগন্ধরায়ণের বেশ ধারণ করিয়া আসিয়া পড়িয়াছেন। অতএব, এস, আমরাও বেশ-পরিগ্রহের জন্য প্রস্তুত হই।

(ইহা বলিয়া উভয়েই নিষ্ক্রান্ত হইল)

প্রস্তাবনা সমাপ্ত

Eng Trans. Stage-manager—Madam, there is no need of anxiety on account of his being in a distant place. Just see—

If the fate is propitious then it brings about the instantaneous union bringing the desired (person) even from another isle, from the midst of the ocean and from the entreme bounds of the quarters.

(Behind the scene)

Bravo, son of an actor, well said ! you are right, there is no doubt about it. (Repeats the stanza.)

Stage-manager (listening with gaiety)—Ah my lady, verily my younger brother assuming the character of Yaugandharayana is nearly come. So come. Let us too be prepared for being attired. (Exeunt)

End of the Prologue

अथ

प्रथमोऽङ्कः

(ततः प्रविशति यथानिर्दिष्टः यौगन्धरायणः)

यौगन्धरायणः—एवमेतत् कः सन्देहः। ('द्वीपात्' इति पुनः पठित्वा) अन्यथा क्व सिद्धादेशप्रत्यय[1]प्रार्थितायाः सिंहलेश्वरदुहितुः[2] समुद्रे प्रवहणभङ्गनिमग्नायाः[3] फलकासादनम्। क्व च कौशाम्बीयेन वणिजा सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः सम्भावनम्। रत्नमालाचिह्नायाः प्रत्यभिज्ञानादिहानयनं च। (सहर्षम्) सर्व्वथा स्पृशन्ति नः स्वामिनमभ्युदयाः। (विचिन्त्य) मयापि चेनां देवीहस्ते सगौरवं निक्षिपता[4] युक्तमेवानुष्ठितम्। श्रुतं च मया बाभ्रव्योऽपि कञ्चुकी सिंहलेश्वरामात्येन वसुभूतिना सह कथं कथमपि समुद्रादुत्तीर्य्य कोशलोच्छित्तये गतवता रुमण्वता मिलित इति। तदेवं निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे धृतिमावहतीति कष्टोऽयं खलु भृत्यभावः। कुतः—

प्रस्तावनान्ते पात्रं प्रविशति ततः इति। यौगन्धरायणः। सिद्धादेशप्रत्ययप्रार्थितायाः सिद्धस्य अणिमादिसिद्धिनिष्पन्नस्य आदेशः। य एव रत्नावलीं परिणेष्यति स सार्व्वभौमः नरपतिः भविष्यतीति आदेशः। तस्मिन् प्रत्ययः विश्वासः तेन प्रार्थितायाः याचितायाः सिंहलेश्वरदुहितुः विशेषणम्। प्रवहणभङ्गनिमग्नायाः प्रवहणं पोतः "पोतः स्त्रियां प्रवहणे"। तस्य भङ्गः तेन निमग्नायाः रत्नावल्याः इत्यर्थः। फलकासादनम् काष्ठफलकप्राप्तिः। तदवस्थायाः

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1 सिद्धादेशजनित। 2 सुतायाः। 3 यानभङ्गमग्नोत्थितायाः। 4 समर्पयता।

स्वा एव अवस्था यस्याः तस्याः। सम्भावनम् स्वीकरणं प्रार्थितमिति यावत्। अत्र द्वौ क्रमवन्तौ कोटिद्वयस्य महदन्तरं सूचयतः। स्फुरन्ति उपतिष्ठन्ति। अभ्युदयाः सौभाग्यातिशयाः। निष्पन्नप्रायमपि समाप्तप्रायमपि प्रभुप्रयोजनं प्रभुमुद्दिश्य कर्त्तव्यम्। धृतिम् सन्तोषम् आवहति आनयति। भृत्यभावः सेवाकार्य्यम् प्रभोरित्यर्थः। तत्र हेतुमाह कुतः इति।

Beng. Trans. (তারপর যথানির্দ্দিষ্ট যৌগন্ধরায়ণ প্রবেশ করিলেন)

যৌগন্ধরায়ণ—হাঁ ইহাই ঠিক। এ বিষয়ে আর সন্দেহ কি? (পুনর্ব্বার 'দ্বীপাদন্য-স্মাৎ' এই শ্লোক পাঠ করিয়া) তাহা না হইলে সিদ্ধপুরুষের আদেশে বিশ্বাস স্থাপনপূর্ব্বক সিংহলরাজকুমারীকে (মহারাজের নিমিত্ত) প্রার্থনা করিলে সমুদ্রে যানভঙ্গনিবন্ধন তিনি (রাজকুমারী) জলমগ্ন হইলে তাঁহার কাষ্ঠফলকপ্রাপ্তিই বা কিরূপে হইল? আর সিংহল হইতে প্রত্যাগত কৌশাম্বীদেশীয় বণিকই বা সেই অবস্থায় তাঁহাকে কিরূপে পাইলেন? কিরূপেই বা রত্নমালাচিহ্নের দ্বারা পরিচিত হইয়া এই (রাজধানীতে) আনীত হইলেন? (আনন্দের সহিত) আমাদের মহারাজ সর্ব্বপ্রকারে অভ্যুদয় প্রাপ্ত হইতেছেন। (চিন্তা করিয়া) আমিও এই রাজকন্যাকে সগৌরবে মহিষীর হস্তে অর্পণ করিয়া ঠিকই করিয়াছি। শুনিতে পাইতেছি যে, কঞ্চুকী বাভ্রব্যও সিংহলনৃপতির অমাত্য বসুভূতির সহিত কোনও রূপে সমুদ্র হইতে উদ্ধার পাইয়া কোশলরাজ্য উচ্ছেদনের নিমিত্ত অভিযানকারী রুমণ্বানের সহিত মিলিত হইয়াছেন। সুতরাং এইরূপে প্রভুর কার্য্য সমাপ্ত-প্রায় হইলেও আমি স্থৈর্য্য অবলম্বন করিতে পারিতেছি না। ভৃত্যভাব নিশ্চয়ই অত্যন্ত ক্লেশদায়ক। কেন না—

Eng. Trans.—(Then enters Yaugandharayana as referred to) Yau—So it is, there is no doubt. (Repeats the stanza द्वीपात् etc.) Otherwise, how chanced it that the daughter of the king of Simhala, who was asked for in marriage owing to our faith put in the prediction of the seer, caught hold of a plank as she was drowned in the sea due to the wreck of her ship? And how could she be rescued in that condition by a merchant of Kaushámbi who was returning from Simhala and be brought here on the recognition of the jewelled necklace as a sign? (Joyfully) By all means good luck attends our master. (Reflecting) I have also acted properly by making her over to

the chief Queen respectfully. And I understand that the chamberlain Babhravya being reascued from the sea with great difficulty along with Vasubhuti the minister of the king of Simhala, has been united with Rumanvan who was marching with a view to destroying the Koshala kingdom. So, though the business of my master is almost finished, yet it cannot bring me satisfaction—which shows that servitude is surely a painful thing. For—

प्रारम्भेऽस्मिन् स्वामिनो वृद्धिहेतौ
देवेनेत्थं दत्तहस्तावलम्बे ।
सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि
स्वेच्छाचारी भीत एवास्मि भर्त्तुः ॥७॥

स्वामिनः प्रभोः उदयनस्य वृद्धिहेतौ रत्नावलीपरिणयेन चक्रवर्त्तित्वप्राप्तिरूपाभ्युदयम् आवहति अस्मिन् प्रारब्धे कार्य्ये इत्थं रत्नावल्याः दैववशात् फलकासादनादिरूपेण प्रकारेण दैवेन दत्तहस्तावलम्बे दत्तः हस्तस्य अवलम्बः आश्रयः यस्मिन् सहायीभूते इत्यर्थः । सिद्धेः कर्म्मसाफल्यस्य । सिद्धे इति पाठे सिद्धादेशे इत्यर्थः । भ्रान्तिः सन्देहः नास्ति इति सत्यं ; तथापि एवं दैवानुकूल्यसत्त्वेऽपि स्वेच्छाचारी राज्ञः अनुमतिमन्तरेण कर्म्म कुर्व्वन् भर्त्तुः भीतः अस्मि । तस्य हितार्थं क्रियमाणेऽपि अस्मिन् कर्म्मणि तस्य राज्ञः अनुमोदनं स्याद् वा न वा इति भिया मे मनः चाञ्चल्यमवाप्नोति । सर्व्वथा भृत्यस्य स्वातन्त्र्याभावादित्यर्थः । शालिनी वृत्तम् । तल्लक्षणं—"मात्तौ गौ चेच्छालिनी वेदलोकैः" ॥ ७ ॥

Prose. दैवेन इत्थं दत्तहस्तावलम्बे स्वामिनः वृद्धिहेतौ अस्मिन् प्रारब्धे सिद्धेः भ्रान्तिः नास्ति (इति) सत्यम्, तथापि स्वेच्छाचारी (अहम्) भर्त्तुः भीत एव अस्मि । ॥ ७ ॥

প্রভুর অভ্যুদয়ের কারণীভূত এইরূপ কার্য্যে দৈব সহায় হওয়ায় কার্য্যের সাফল্য বিষয়ে আর কোনও সন্দেহ নাই সত্য ; কিন্তু তথাপি স্বতঃপ্রবৃত্ত হওয়ায় আমি প্রভুকে ভয় পাইতেছি ।৭।

Eng. Trans. Though in this undertaking which is meant for the elevation of my master's power and in which the fate has extended its helping hand, there is nothing to doubt about its success, yet I am afraid of my master on account of my proceeding at my own will. 7.

(नेपथ्ये कलकलः)

यौगन्धरायणः । (आकर्ण्य) अये, मधुर[1]मभिहन्यमानमृदु-मृदङ्गानुगतसङ्गीतमधुरः पुरः पौराणां समुच्चरति चर्च्चरीध्वनिः । तथा तर्कयामि यदेनं मदनमहमहीयांसं पुरजनप्रमोदमवलोकयितुं प्रासादाभिमुखं प्रस्थितो देवः । य एषः—

विश्रान्तविग्रहकथो रतिमान् जनस्य
चित्ते वसन् प्रियवसन्तक एव[2] साक्षात् ।
पर्य्युत्सुको निजमहोत्सवदर्शनाय
वत्सेश्वरः कुसुमचाप इवाभ्युपैति ॥ ८ ॥

(ऊर्ध्वमवलोक्य) अये, कथमधिरूढ़ एव देवः प्रासादम् । तद् यावद् गृहं गत्वा कार्य्यशेषं चिन्तयामि[3] । (इति निष्क्रान्तः)

इति विष्कम्भकः

अभिहन्यमानाः ताड्यमाना मृदवः धीरस्वनाः ये मृदङ्गाः तैः अनुगतम् अनुयातं यद् गीतं तेन मधुरः चर्च्चरीध्वनिः इत्यस्य विशेषणम् । हस्ततालैः मिश्रीभूतः वाद्यविशेषः समुच्चरति उत्पद्यते । अत्र उत्पूर्व्वकात् चरधातोः अकर्म्मकत्वात् 'उदश्चरः सकर्म्मात्' इत्यस्य नाथं विषयः । तर्कयामि अनुमिनोमि । मदनमहमहीयांसं मदनस्य महः उत्सवः तेन महीयांसं महत्तरम् । पुरजनप्रमोदम् नगरवासिनामानन्दम् ।

1 यथायम् । 2 एवः । 3 सम्भावयामि ।

य एषः इति।—(राजपक्षे)—विश्रान्तविग्रहकथः विश्रान्ता निवृत्ता विग्रहस्य युद्धस्य कथा यस्य सः सर्व्वेषामरीणां समूलघातं निहतत्वात् इत्यर्थः। रतिमान् प्रजासु अनुरागवान् राजा वत्सेश्वरः। जनस्य चित्ते वसन् लोकचित्तहारी प्रकृतिप्रियत्वात् प्रियवसन्तकः प्रियः वसन्तकः तन्नामा विदूषकः यस्य सः साक्षात् एव निजमहोत्सवदर्शनाय निजः आत्मीयः स्वकः आत्मना प्रवर्त्तितत्वात्, यः महोत्सवः कामदेवोत्सवः तस्य दर्शनाय वत्सेश्वरः कुसुमचापः कामदेव इव अभ्युपैति आगच्छति। (कुसुमचापपक्षे)—विश्रान्ता विग्रहस्य शरीरस्य कथा यस्य कामदेवस्य, तस्य शिवरोषानले भस्मीभूतत्वात् अनङ्गत्वम्। रतिमान् रतिः कामदेवस्य स्त्री विद्यते अस्य इति। जनस्य चित्ते वसन् कामदेवस्य मनोभवत्वात् मनसिजत्वात् इति यावत्। प्रियवसन्तकः प्रियः वसन्तः वसन्तर्त्तुः यस्य सः 'शेषाद् विभाषा' इति समासान्त-कप्। साक्षात् एव शरीरं परिगृह्य एव निजमहोत्सवदर्शनाय मदनमहोत्सवदर्शनाय अभ्युपैति आगच्छति। वसन्ततिलकं वृत्तम्। तल्लक्षणम्—'ज्ञेयं वसन्ततिलकं तभजा जगौ गः।' श्लेषानुप्राणितोपमालङ्कारः। साक्षात् एव इत्यादौ उत्प्रेक्षालङ्कारश्च। तयोः संसृष्टिः॥ ८॥

विष्कम्भकः। तल्लक्षणम् दशरूपके—"वृत्तवर्त्तिष्यमाणानां कथांशानां निदर्शकः। संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः" इत्यादि।

Prose. विश्रान्तविग्रहकथः रतिमान् जनस्य चित्ते वसन् प्रियवसन्तकः साक्षात् एव निजमहोत्सवदर्शनाय पर्युत्सुकः वत्सेश्वरः कुसुमचाप इव अभ्युपैति॥ ८॥

Beng. Trans. (যবনিকামধ্যে কোলাহলশব্দ) (শ্রবণ করিয়া) অহো মৃদঙ্গের মৃদুমধুর তাড়নের সহিত অনুগত সঙ্গীত দ্বারা মনোরম চর্চ্চরীধ্বনি (মিশ্রীকৃতবাদ্য) উত্থিত হইতেছে। তাহাতে আমার বিবেচনা হইতেছে যে মদন-মহোৎসবের দ্বারা মহীয়ান্ পৌরজনের আনন্দ দেখিবার জন্য প্রাসাদের দিকে মহারাজ গিয়াছেন। (রাজপক্ষে—বৎসেশ্বর) যুদ্ধাদির কথা নিবৃত্ত হওয়ায় প্রকৃতিপুঞ্জে অনুরাগবান্ হইয়া লোকের চিত্ত আকর্ষণ করতঃ বয়স্য বসন্তকের সহিত নিজের অনুষ্ঠিত মদনোৎসব দেখিবার জন্য উৎসুক হইয়া কামদেবের ন্যায় আসিতেছেন। [(মদনপক্ষে) কামদেব শরীরের কথা ভুলিয়া (অর্থাৎ অনঙ্গরূপে) রতিদেবীর সহিত জনগণের চিত্তে বসতি লাভ করতঃ প্রিয় সখা বসন্তঋতুর সহিত যেন সশরীরে নিজের মহোৎসব দর্শন করিবার জন্য উৎসুক হইয়া আগমন করিতেছেন]॥ ৮॥

(ঊর্দ্ধে অবলোকন করিয়া), অহো, এই যে মহারাজ প্রাসাদে অধিরোহণ করিয়াছেন অতএব গৃহে যাইয়া অবশিষ্ট কার্য্য চিন্তা করিব। (প্রস্থান)

বিষ্কম্ভক সমাপ্ত

Eng. Trans. (A tumultuous noise behind the scenes) Oh, as there arises the hum of merriment of the people of the city sweetened by a song accompanied by a tabor gently beaten, so I think that the king has started towards the palace to enjoy the merriment of the citizens accentuated by the spring-festival as arranged by himself.

Eager as it were to see his own festival, verily the lord of Vatsa comes forth like the flower-bowed deity himself setting at rest all tales of war (or of body), full of joy (or accompanied by his consort Rati) dwelling in the hearts of the people and attended by his favourite Vasantaka (or Spring). 8 (Looking up) Ah, now his Majesty has alreaay ascended the palace-top. So, now I will go home and think out wha remains to be done.

Here ends the Prelude.

(ततः प्रविशत्यासनस्थो गृहीतवसन्तोत्सववेशो राजा विदूषकश्च)

राजा—(सहर्षमवलोक्य) सखे वसन्तक !

विदूषकः—आणवेदु भवं । (क)

राजा—राज्यं निर्ज्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः
सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः ।
प्रद्योतस्य सुता वसन्तसमयस्त्वं चेति नाम्ना धृतिं
कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः ॥८॥

(क) आज्ञापयतु भवान् ।

राज्यम् इति । राज्यं निर्ज्जितशत्रु, निर्ज्जिताः शत्रवः यस्य तत् राज्यमित्यस्य विशेषणम् । योग्यसचिवे यौगन्धरायणे समस्तः भरः न्यस्तः दत्तः । प्रजाः प्रकृतयः प्रशमिताशेषोपसर्गाः प्रशमिताः दूरीकृताः अशेषाः उपसर्गाः उपप्लवाः यासां ताः, एवं सम्यक्पालनेन लालिताः संवर्द्धिताः भवन्ति । प्रद्योतस्य अवन्तीश्वरस्य सुता वासवदत्ता मत्पत्नी रमणीयगुणसम्पन्ना इत्यर्थः । त्वं विदूषकः इत्यर्थः । वसन्तसमयश्च अयम् । युवयोः उभौ वसन्तविदूषकौ परमानन्दप्रदौ इत्यभिप्रायः । कामः मदनः नाम्ना मदनोत्सव इति निजनाम्ना उत्सवस्य अनुष्ठितत्वात् कामं पर्य्याप्तं धृतिं सन्तोषं उपैतु प्राप्नोतु, उत्सवस्य तन्नाममात्रेण एव तस्य आनन्दो भवतु । अहं मन्ये, मम पुनः अयं महान् उत्सवः प्रजानामुपप्लवादिविहीनत्वात् । एतेन राज्ञः उदयनस्य लोकप्रियत्वं व्यज्यते । शार्दूलविक्रीड़ितं वृत्तम् । राज्ञः महोत्सवं प्रति पूर्व्वपूर्व्वपदानां हेतुतया काव्यलिङ्गमलङ्कारः । महोत्सवोपभोगे कामदेवापेक्षया राज्ञः उत्कर्षे व्यज्यमाने व्यतिरेकालङ्कारध्वनिः । अत्र श्लोके नायकस्य धीरललितत्वम् उक्तम् ॥८॥

Prose. राज्यं निर्ज्जितशत्रु (भवति), योग्यसचिवे समस्तः भरः न्यस्तः । प्रजाः प्रशमिताशेषोपसर्गाः (सत्यः) सम्यक्पालनलालिताः (भवन्ति)। प्रद्योतस्य सुता, वसन्तसमयः त्वं च ;—इति नाम्ना कामः कामं धृतिमुपैतु, मम पुनः अयं महान् उत्सवः (इति) मन्ये ॥८॥

Beng. Trans. (তারপর বসন্তোৎসবের বেশ ধারণ করিয়া আসনোপবিষ্ট রাজা ও বিদূষক প্রবেশ করিলেন)

রাজা (আনন্দের সহিত অবলোকন করিয়া)—সখে বসন্তক !

বিদূ—মহারাজ আদেশ করুন।

রাজা—রাজ্য শত্রুশূন্য হইয়াছে, যোগ্য অমাত্যের উপর সমস্ত ভার ন্যস্ত করা হইয়াছে। নানাপ্রকার উপদ্রব দূরীভূত হওয়ায় প্রজাগণ সম্যগ্‌রূপে পরিপালিত হইতেছে। মহারাজ প্রদ্যোতের কন্যা (আমার স্ত্রী বাসবদত্তা); তুমি এবং এই বসন্তকাল (রহিয়াছ) ; ইহাতে মদনদেব উৎসবের নামমাত্রেই সন্তোষলাভ করুন ; কিন্তু আমি মনে করি, ইহা আমার পক্ষে একটী মহান্ উৎসব ।৯।

Eng. Trans. (Then enter the king and the jester attired in the costume of the Spring-festival and seated on seats)

King. (Looking with joy) My dear Vasantaka !

Jester. What does your Majesty command ?

King. My kingdom is bereft of enemies ; the charge has been laid upon a worthy minister. The subjects have been duly looked after on occount of all of their troubles being removed. Here are the daughter of Pradyota, the spring season and yourself. Let the god of love attain satisfaction as much as he can from the mere name of the festival ; but I think it is a great festival to me. 9.

Eng. Expl. Here the king Udayana attending the Spring-festival refers to the self-complacence which he has got, in course of his speech with the jester. As a dutiful king he has purged the state of all disturbing elements; he has relieved his own people of all troubles that often visited them; he has confidently laid all the charges of the kingdom over his faithful and worthy minister Yaugandharáyana. He has got a qualified wife like Vásavadattá the daughter of king Pradyota. The ever-gay jester Vasantaka was there ; the time was the charming spring season. Considering all these favourable and joyful circumstances the king says that under the collocation of these circumstances he

feels a unique joy ; but as regards the god of love, he merely attains satisfaction by the festivity being celebrated in his name only. This shows how king Udayana was a dutiful king and much light is thrown on his character by this stanza.

विदूषकः—(सहर्षम्) भो वअस्स, एव्वं णेदं। अहं उण जानामि ण भवदो ण कामदेवस्स मम ज्जेव्व एक्कस्स बह्मणस्स[1] अअं मअनमहुस्सवो जेण[2] पिअवअस्सेण एव्वं मन्तीअदि। (विलोक्य) ता किं उण इमिणा। प्रेक्ख दाव इमस्स महुमत्त-कामिणीजणसअंगाहगहिदसिङ्गकजलप्पहारणच्चन्तणाअरजणज-णिदकोदूहलस्स समन्तदो सुव्वत्त[3]मद्दलुद्दामचच्चरीसद्दमुहर-रत्थामुहसोहिणो पइण्णपडवासपुञ्जपिञ्जरिज्जन्त[4]दिसामुहस्स सिरिअं[5] मअण-महुस्सवस्स। (क)

राजा—(सहर्षं समन्तादवलोक्य) अहो, परां कोटिमधिरोहति प्रमोदः पौराणाम्।

(क) भो वयस्य, एवं न्विदम्। अहं पुनर्जानामि न भवतः न कामदेवस्य मम एव एकस्य ब्राह्मणस्य मदनमहोत्सवो येन प्रियवयस्येन एवं मन्त्र्यते। तत् किं पुनरनेन। प्रेक्षस्व तावत् अस्य मधुमत्तकामिनीजनस्वयंग्राहगृहीतशृङ्गकजलप्रहारनृत्यन्नागरजनजनितकौतूहलस्य समन्ततः सुव्यक्तमर्द्दलोद्दामचर्चरीशब्दमुखररथ्यामुखशोभिनः प्रकीर्णपट-वासपुञ्जपिञ्जरीक्रियमाण-दिशामुखस्य श्रियं मदनमहोत्सवस्य।

भो वयस्य इति। वयस्य इयि राजानमुद्दिश्य सम्बुद्धिः। 'वयस्य राजन्निति भवेद् वाच्यो महीपतिः'—इति भरते। अयमेव उत्सवः अस्य ब्राह्मणस्य न वायं तव न वा कामदेवस्य। मधुना वसन्तोत्सवेन मत्तः कामिनीजनः तस्य स्वयं ग्राहः स्वेच्छया ग्रहणं तेन गृहीतानि यानि शृङ्गकाणि (पिचकारीति भाषा) तन्निर्गतं जलं तस्य प्रहारः तेन नृत्यन्तः पौराः ये जनाः तैः जनितं कौतूहलं यस्मिन् तस्य मदनमहोत्सवस्य

1 बम्हणस्स अअं। 2 जस्स। 3 सुव्वन्त। 4 दह। 5 सच्छिरिअदं।

इत्यस्य विशेषणम्। सुवृत्तं सुवर्तुलं सुनिष्पादितं वा, घुष्यन्त इति पाठे शब्दायमानम्, यत् मर्द्दलं वाद्ययन्त्रविशेषः तेन या उद्दामा चर्च्चरी गीतमिश्रवाद्यविशेषः तस्याः शब्दः तेन मुखरा शब्दायमाना या रथ्या राजपथः तस्य मुखानि तैः शोभते तस्य। प्रकीर्णाः विक्षिप्ताः ये पटवासाः पिष्टातकाः (आविर इति भाषा)। तेषां पुञ्जं तेन पिञ्जरीकृतानि दिशामुखानि दिङ्मण्डलानि यस्मिन् तथाविधस्य। परां कोटिं परां काष्ठाम्। अधिरोहति आरोहति।

Beng. Trans. বিদূষক (সহর্ষে)—হে বয়স্য, ঠিক তাই। আমি কিন্তু জানি যে এই মদনোৎসব আপনারও নয়, কামদেবেরও নয়, ইহা কেবল একা এই ব্রাহ্মণের জন্যই যাহার জন্য প্রিয় বয়স্য এইরূপ বলিতেছেন। যাক্, এই দেখুন যে মদনমহোৎসবে মদ্য-পানে মত্ত কামিনীগণ নিজ নিজ শৃঙ্গক (অর্থাৎ পিচ্‌কারী) স্বহস্তে ধরিয়া জলক্ষেপণ করায় নৃত্যশীল নাগরিক পুরুষগণ কৌতূহলের সৃষ্টি করিতেছে, যাহাতে চতুর্দ্দিকে সুবর্ত্তুল মর্দ্দল-যোগে উদ্দাম গীতধ্বনি দ্বারা মুখর রাজপথসমূহ শোভা পাইতেছে এবং যাহাতে সমস্ত দিঙ্মণ্ডল উৎক্ষিপ্ত পটবাস (অর্থাৎ আবিরচূর্ণ) দ্বারা পিঙ্গল বর্ণ ধারণ করিয়াছে সেই মদন-মহোৎসবের শোভা সন্দর্শন করুন।

রাজা—(আনন্দের সহিত চতুর্দ্দিকে অবলোকন করিয়া) অহো, পৌরজনগণের আনন্দ পরা কাষ্ঠা লাভ করিয়াছে।

Eng. Trans. Jester (Joyfully)—O friend, it is so. But I know that this Cupid festivity is not meant for you nor for the god of love but only for this Brahmana (or Brahmana-lad—diff. read.) of whom my dear friend has spoken thus. What is the use of this talk ? Now, observe the beauty of this great festival of Cupid,—in which much curiosity (gaiety) has been created by the citizens (males) dancing—as they are struck by showers of water issuing out of the syringes taken of their own accord by the women drunken with wine,—which is beautified by the openings of the streets being resounded with songs (or clappings of hands) accompanied by the sounds of the round tabors beaten on all sides,—and in which the quarters have been coloured by heaps of red powders (patavasa) scattered all round.

King (Joyfully looking around)—Ah ! the pleasure of the citizens is attaining its climax.

तथाहि—

कीर्णैः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमक्षोदगौरै[1]-
र्हेमालङ्कारभाभिर्भरनमितशिरः[2]शेखरैः कैङ्किरातैः ।
एषा वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा
कौशाम्बी शातकुम्भद्रवखचितजनेवैकपीता विभाति ॥१०॥

अपिच—

धारायन्त्रविमुक्तसन्ततपयःपूरप्लुते[3] सर्वतः
सद्यः सान्द्रविमर्दकर्दमकृतक्रीडे क्षणं प्राङ्गणे ।
उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणैः[4]
सैन्दूरीक्रियते जनेन[5] चरणन्यासैः पुरः कुट्टिमम् ॥११॥

विदूषकः । (विलोक्य) एव्वं पि सुविअड्ढ-जणजलभरिदसिङ्गकजलप्पहारमुक्कसिक्कारमणोहरं वारविलासिणीजणविलसिदं आलोएदु प्रियवअस्सो । (क)

(क) एवमपि सुविदग्धजनजलभरितशृङ्गकजलप्रहारमुक्तसीत्कारमनोहरं वारविलासिनीजनविलसितमालोकयतु प्रियवयस्यः ।

तथाहि । कीर्णैः उत्क्षिप्तैः कुङ्कुमक्षोदगौरैः कुङ्कुमस्य चूर्णवत् गौरैः अरुणैः 'गौरोऽरुणे' इत्यमरः । कृतदिवसमुखैः कृतं दिवसस्य मुखं प्रत्यूष इत्यर्थः, यैः उत्कीर्णारुणपटवासैः निखिलदिवसं प्रत्यूष इव प्रतिभातीत्याशयः । तद्वत् पिष्टातकौघैः पटवासपुञ्जैः हेमालङ्कारभाभिः सुवर्णालङ्कारदीप्तिभिः । कैङ्किरातैः किङ्किराताः अशोकाः तेषां विकारैः पुष्पैरित्यर्थः । भरेण नमितम् आनतं शिरसः शेखराणि येषां तैरशोकपुष्पैः अरुणवर्णैः, भरनमितशिखैः इति पाठे शेखरैः इत्यस्य विशेषणत्वम् । वेषेण वस्त्रादिना

1 क्षोदवासैः । 2 नमितशिखैः । 3 प्लुते । 4 विलसत्सिन्दूरसान्द्रारुणम् ।
5 जनस्य ।

अभिलक्ष्यः अनुमेयः स्वविभवः स्वकीयैश्वर्य्यं तेन विजिताः अशेषाय वित्तेशस्य कुवेरस्य कोशाः वित्तसञ्चयाः यया सा कौशाम्बी नगरी शातकुम्भं सुवर्णं 'तपनीयं शातकुम्भम्' इत्यमरः तस्य द्रवः तेन खचिताः अलङ्कृताः जनाः यस्यां सा। सर्व्वत्रारुणवर्णदर्शनादेवमुत्प्रेक्षा। किञ्च एकः प्रधानः पीतवर्णः यस्याः सा विभाति शोभते। कौशाम्बी नगरी सर्व्वथा पीतवर्णा परिलक्ष्यते जनैः। स्रग्धरावृत्तम्। उत्प्रेक्षालङ्कारः। कौशाम्ब्याश्च मदनोत्सवे लोकातिशयसम्पत्तिवर्णनादुदात्तालङ्कारः॥ १०॥

अपिच—धारायन्त्र इति। धारायन्त्रैः शृङ्गकैः नलिकाभिर्वा विमुक्तं सन्ततं निरवच्छिन्नं यत् पयःपूरं जलप्रवाहः तेन प्लुते व्याप्ते सद्यः सान्द्राः निविडाः ये विमर्द्दाः पादैः निष्पेषाः तैः यः कर्द्दमः तस्मिन् क्रीडा यस्मिन् प्राङ्गणे चत्वरे उद्दामानाम् अप्रतिबन्धं नृत्यन्तीनां क्रीड़न्तीनां वा प्रमदानां कपोलेभ्यः निपतत् यत् सिन्दूरं तस्य रागेण लौहित्येन अरुणैः रक्तवर्णैः चरणन्यासैः पदविन्यासैः पुरः, पुनः इति पाठो वा। कुट्टिमं बद्धभूमिः अनेन सैन्दूरीक्रियते अरुणीक्रियते सिन्दूरं क्रियते इति वा पाठः। शार्दूलविक्रीड़ितं वृत्तम्। ॥११॥

सुविदग्धाः क्रीड़ाविषये अभिज्ञाः 'छेको विदग्ध इति। सीत्काराः जलपतनशैत्यात् सीत् इति शब्दाः। वारस्य समूहस्य विलासिन्यः सर्व्वसामान्याः स्त्रियः गणिकाः।

Prose. कीर्णैः कुङ्कुमचोदगौरैः क्रतदिवसमुखैः पिष्टातकौघैः हैमालङ्कारभाग्भिः भरनमितशिरःशेखरैः कैङ्किरातैः (अथवा भरनमितशिखैः कैङ्किरातैः शेखरैः—इति पाठः) येषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा एषा कौशाम्बी शातकुम्भद्रवखचितजना इव एकपीता विभाति॥ १०॥

सर्व्वतः धारायन्त्रविमुक्तसन्ततपयःपूरप्लुते सद्यः सान्द्रविमर्द्दकर्द्दमकृतक्रीड़े प्राङ्गणे अयम् उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणैः चरणन्यासैः अनेन पुरः कुट्टिमं सैन्दूरीक्रियते (अथवा, पाठान्तरे सिन्दूरं क्रियते)॥ ११॥

Beng. Trans. দেখ, কুঙ্কুমচূর্ণের ন্যায় অরুণবর্ণ ও ইতস্ততঃ উৎক্ষিপ্ত যে আবীরচূর্ণ (সকল সময়ে) প্রত্যূষের সৃষ্টি করিয়াছে, সেই আবীরচূর্ণ ও স্বর্ণালঙ্কারের দীপ্তি, এবং ভারাবনত অশোকপুষ্পের শিখরসমূহ দ্বারা কৌশাম্বীনগরী নিরবচ্ছিন্ন পীতবর্ণ ধারণ করিয়াছে ও ইহার জনসমূহ গলিতস্বর্ণ দ্বারা খচিত বলিয়া মনে হইতেছে; এবং এই নগরীর বস্ত্রালঙ্কারাদি দর্শনে মনে হইতেছে যে ইহা স্বকীয় বিভব দ্বারা কুবেরের সমস্ত বিত্তসঞ্চয়কে পরাজিত করিয়াছে।১০।

পুনশ্চ—ধারাযন্ত্রবিমুক্ত অবিচ্ছিন্ন জলপ্রবাহ দ্বারা সমস্ত প্রাঙ্গণ পরিপ্লুত হইলে তথায় জনসমূহ পদনিষ্পেষের দ্বারা সদ্যঃ সমুত্থিত কর্দ্দমে ক্রীড়া করিতেছে ; এবং উদ্দাম রমণীগণের কপোলস্থল হইতে বিচ্যুত সিন্দূররাগের দ্বারা অরুণিত চরণবিক্ষেপের দ্বারা এই প্রাঙ্গণের দৃঢ়বদ্ধ ভূমিতল (কুট্টিম) কিছুক্ষণের জন্য রক্তবর্ণ ধারণ করিতেছে ।১১।

Since—

Eng. Trans. The city of Kaushambi whose own riches displayed by the garments have surpassed the entire treasury of the lord of wealth, glitters yellow everywhere as if its people are all covered with liquid yellow gold with the scattered heaps of Pistataka (red powder), as red as saffron-powder, imparting the spectacle of day-break (down),— and with Ashoka flowers, having their tops bent down under their weight and with the brilliance of golden ornaments.

Again,—

In the courtyard which has been all through flooded with showers of water continuously issuing from artificial fountains (or syringes) the people are playing in the mud created afresh by the heavy tread of feet, ; and the paved floor is rendered red by the people with their foot-prints that are red on account of the vermiliion-powders falling from the brow of the boisterous ladies. 11.

Jester (Looking)—O dear friend, behold the sporting of the courtesans charming on account of the hissing sound (Sitkara) uttered by them owing to their being struck with the showers of water issuing from the syringes filled with water by the gallants.

राजा—(विलोक्य) वयस्य, सम्यग् दृष्टं भवता[1] । कुत:—

अस्मिन् प्रकीर्णपटवासकृतान्धकारे
दृष्टो मनाङ् मणिविभूषणरश्मिजालैः ।
पातालमुद्यतफणाकृतिशृङ्गकोऽयं
मामद्य संस्मरयतीव[2] भुजङ्गलोकः ॥१२॥

1 त्वया । 2 तीह ।

विदूषक :—(विलोक्य[1]) भो वअस्स, पेक्ख पेक्ख। एसा क्खु मअणिआ मअणवसविसंठुलं वसन्ताभिणअं[2] णच्चन्ती चूअलदिआए सह इदो ज्जेव्व आअच्छदित्ति अवलोएदु[3] पिअवअस्सो ॥ (क)

(क) भो वयस्य, प्रेक्षस्व प्रेक्षस्व। एषा खलु मदनिका मदनवशविसंष्ठुलं वसन्ताभिनयं नृत्यन्ती चूतलतिकया सह इत एवागच्छतीत्यवलोकयतु प्रियवयस्यः।

अस्मिन् मदनमहोत्सवे प्रकीर्णः यः पटवासः पिष्टातकः तेन कृतः अन्धकारः अतिप्रभूतपिष्टातकपटलेन सूर्य्यकिरणव्यवधानात्, तस्मिन्। मणिमयानि विभूषणानि तेषां रश्मिजालैः। (सर्पपक्षे) मणयः एव विभूषणानि तेषां रश्मिजालैः। मनाक् ईषत् दृष्टः उद्यताः ऊर्द्धीकृताः फणा इव आकृतिः येषां तादृशाः शृङ्गकाः यस्य सः भुजङ्गलोकः (विटलोकः) इत्यस्य विशेषणम्। (सर्पपक्षे) फणाकृतयः शृङ्गकाः इव इति फणाकृतिशृङ्गकाः 'उपमितं व्याघ्रादिभिरिति' समासः। उद्यताः फणाकृतिशृङ्गकाः येन सः भुजङ्गलोकः (सर्पलोकः) इत्यस्य विशेषणम्। एवम्भूतः भुजङ्गलोकः विटलोकः सर्पलोकश्च माम् अद्य पातालं संस्मरयतीव। अत्रायमभिप्रायः—प्रभूतप्रक्षिप्तपटवासपटलेन कृते अन्धकारे क्रीड़ारतः विटलोकः उद्यतशृङ्गकः स्वमणिभूषणकिरणजालैः ईषद् दृश्यमानः शृङ्गकाकृतिं फणामुद्वहद्भिः शिरःस्थमणिकिरणजालैः पातालप्रदेशस्य घनान्धतमसे ईषद्दर्शनीयशरीरैः भुजङ्गैरध्युषितं पातालं राज्ञः स्मृतिपथं समानयति। अत्र श्लेषोत्प्रेक्षयोः सङ्करः, तयोश्च पुनः आरणालङ्कारेण संसृष्टिः। वसन्ततिलकं वृत्तम् ॥ १२ ॥

विसंष्ठुलं व्याकुलं वसन्ताभिनयं वसन्तव्यञ्जकं "व्यञ्जकाभिनयौ समौ"। नृत्यन्ती गात्रविक्षेपं कुर्व्वती ॥

Prose. अस्मिन् प्रकीर्णपटवासकृतान्धकारे मणिविभूषणरश्मिजालैः उद्यतफणाकृतिशृङ्गकः अयं भुजङ्गलोकः मनाक् दृष्टः अद्य मां पातालं संस्मरयति इव ॥१२॥

Beng. Trans. রাজা (অবলোকন করিয়া)—বয়স্য, তুমি ঠিকই দেখিয়াছ—কেননা —এই উৎক্ষিপ্ত আবীরচূর্ণ দ্বারা কৃত অন্ধকারের মধ্যে মণিময় অলঙ্কারের কিরণজালে

1 पुरोऽवलोक्य। 2 मअणसरविसमदणाभिणआ। 3 आलोकेदु।

অস্পষ্টভাবে দেখা যাইতেছে যে, কামুকগণ সর্পফণাকৃতি পিচ্‌কারিগুলি উত্তোলিত করিতেছে। শিরোমণির কিরণসমূহ দ্বারা ঈষৎ দৃষ্ট সর্পগণ শৃঙ্গকাকৃতি ফণা উত্তোলন করিয়া (যে পাতালপুরীতে অবস্থান করে)—ইহা যেন আজ আমাকে সেই পাতালপুরী স্মরণ করাইয়া দিতেছে ।১২।

বিদূষক—(অবলোকন করিয়া) বয়স্য, দেখুন দেখুন—এই সেই মদনিকা মদনাবেশে ব্যাকুল হইয়া বসন্তকালোচিত নৃত্য করিতে করিতে চূতলতিকার সহিত এইদিকে আসিতেছে।

Eng. Trans. King (Looking)—My friend, you have marked well ; for, in this darkness created by the clouds of Patavása dust, the host of dissolute people lifting up their syringes shaped like the hoods of snakes, (or snakes lifting up their syringe-like hoods), dimly perceptible through masses of rays of jewel-ornaments (or hood-gems) reminds me of the subterranean world. 12.

Jester—Behold, my friend, how this Madaniká accompanied by Chutalatiká is coming towards this direction dancing the Spring-dance (or the dance in the manner suited to the spring season), completety overcome with the influence of the passion of love.

(ततः प्रविशतिः मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेट्यौ)

मदनिका[1] (गायति)

कुसुमाउहपिअदूअओ मउलाविदबहुचूअओ ।

सिढिलिअमाणग्गहणओ वाअदि दाहिणपवणओ ॥१३॥ (क)

[2]विअसिअबउलासोअओ [3]उक्कण्ठिअपिअमेलओ ।

पडिवालणअसमत्थओ तम्मइ जुवईसत्थओ ॥१४॥ (ख)

(क) कुसुमायुधप्रियदूतको मुकुलायितबहुचूतकः ।

शिथिलितमानग्रहणको वाति दक्षिणपवनकः ॥१३॥

(ख) विकसितबकुलाशोकक उत्कण्ठितप्रियमेलकः ।

प्रतिपालनासमर्थकस्ताम्यति युवतिसार्थकः ॥१४॥

1 चेट्यौ । 2 विरहविअलिअ, विअसिअबउलासोअओ । 3 कांखिअपिअजण ।

मदनिका—

इह पढमं महुमासो जणस्स हिअआइं कुणइ मिउलाइं ।
पच्छा विज्झइ कामो लद्धपसरेहिं कुसुमबाणेहिं ॥१५॥ (ग)

(ग) अथवा, इह प्रथमं मधुमासः जनस्य हृदयानि करोति मृदुलानि ।
पश्चात् विध्यति कामो लब्धप्रसरैः कुसुमबाणैः ॥१५॥

द्विपदी छन्दोविशेषः प्राकृतपैङ्गले उक्तः, कुसुमायुधेति । कुसुमायुधस्य प्रियः दूतः समासान्तः कप्प्रत्ययः । दक्षिणपवनस्य कामोद्दीपकत्वाद् इत्यर्थः । मुकुलानि सञ्जनितानि एषाम् इति मुकुलायितानि । शिथिलितं शिथिलं कृतं मानस्य अभिमानस्य ग्रहणं यस्मिन् इति समासान्त-कप् । दक्षिणपवने प्रवहति मानिनीनां मानशैथिल्यं जायते इत्यर्थः ॥ १३ ॥

विकसितेति ॥ वसन्ते बकुलाशोकानां पुष्पोद्गमः जायते युवतीनां पादताड़नात् मधुगण्डूषदानेन च । उत्कण्ठितः विरहाद् इत्यर्थः, यः प्रियजनः तस्य मेलकः सङ्गमयिता ; वसन्तसमागमे दक्षिणपवने प्रवाति रागातिशयात् अभिमतजनानां परस्परं 'मिलनं सञ्जायते मानाद्यपगमात् । प्रतिपालने प्रतीक्षायां असमर्थः । युवतीसार्थक युवतीसमूहः ताम्यति ग्लायति ॥ १४ ॥

इहेति । लब्धप्रसरैः लब्धावकाशैः ॥ १५ ॥

Prose. कुसुमायुधप्रियदूतकः मुकुलायितबहुचूतकः शिथिलितमानग्रहणकः दक्षिणपवनकः वाति ॥ विकसितबकुलाशोककः उत्कण्ठितप्रियमेलकः प्रतिपालनासमर्थकः युवतिसार्थकः ताम्यति ॥ इह प्रथमं मधुमासः जनस्य हृदयानि मृदुलानि करोति । पश्चात् कामः लब्धप्रसरैः कुसुमबाणैः विध्यति ॥ १३, १४, १५ ॥

Beng. Trans. (অনন্তর মদনাবেশ অভিনয় ও দ্বিপদীখণ্ড নামক সঙ্গীত গান করিতে করিতে দুইজন দাসীর প্রবেশ)

মদনিকা—(গান করিতে লাগিল)

পুষ্পবাণ মদনের প্রিয়দূত দক্ষিণপবন আম্রতরুসমূহকে মুকুলিত করিয়া মানিনী-গণের মানগ্রন্থি শিথিল করতঃ প্রবাহিত হইতেছে ।১৩।

(মুখগণ্ডূষ ও পদতাড়নের দ্বারা) বকুল ও অশোকবৃক্ষকে পুষ্পিত করিয়া উৎকণ্ঠিত

প্রিয়জনের সহিত মিলনের জন্য উৎকণ্ঠা প্রকাশ করতঃ প্রিয়জন-প্রতীক্ষায় অসমর্থ যুবতিবৃন্দ শুকাইয়া যাইতেছে ।১৪।

এইসময়ে বসন্তঋতু জনগণের হৃদয় কোমল করিয়া দেয়, পরে কামদেব অবসর পাইয়া পুষ্পবাণের দ্বারা বিদ্ধ করে। ।১৫।

Eng Trans. (Entering two handmaids gesticulating the play of love and singing a Dvipadi song)

Madaniká (sings)—The southern breeze, the messenger of the flower-arrowed god, is blowing having caused the mango trees to blossom and softened the sensitiveness of the ladies. 13.

The host of youthful ladies having caused the Vakula and Ashoka trees to blossom, longing for union with their dear ones but being unable to wait is pining away. 14.

This spring season at this time softens the heart of the people, but the god of love having got the scope pierces (the mind) afterwards with his flowery arrows. 15.

राजा—(निर्वर्ण्य)[1] मधुरोऽयमासां[2] निर्भरः क्रीड़ारसः । तथाहि—

स्रस्तः स्रग्दामशोभां त्यजति विरचितामाकुलः केशपाशः
क्षीवाया नूपुरौ च द्विगुणतरमिमौ क्रन्दतः पादलग्नौ ।
व्यस्तः कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्याः[3]
क्रीड़न्त्याः पीड़येव स्तनभरविनमन्मध्यभङ्गानपेक्षम् ॥१६॥

विदूषकः—भो वअस्स, अहं वि एदाणं बहुपरिजणाणं मज्झे णच्चन्तो मअणमहूस्सवं माणइस्सं । (क)

राजा—(सस्मितम्) वयस्य, एवं क्रियताम् ।

1 विलोक्य । 2 अहो निर्भरं क्रीड़ारसः परिजनस्य । 3 छर्ज़ः ।

विदूषकः—जं भवं आणवेदित्ति। (उत्थाय चेटीमध्ये नृत्यति) भोदि मअणिए भोदि चूअलदिए मंपि एदं चच्चरिअं[1] सिक्खावेध (ख)

उभे—भो वअस्सहदास, ण क्खु एसा चच्चरी, दिवदीखण्डं क्खु एदं। (ग)

विदूषकः—(सहर्षम्) किं एदिणा खण्डेण मोअआ करीअन्ति ?(घ)

मदनिका—(विहस्य) णहि णहि। पठीअदि क्खु एदं। (ङ)

विदूषकः—(सविषादम्) जइ पठीअदि ता अलं एदिणा। वरं पिअवअस्ससआसं ज्जेव्व गमिस्सं। (गन्तुमिच्छति।) (च)

उभे—एहि कीलह्म। वसन्तअ कहिं गच्छसि ? (इति बहुविधं वसन्तकम् आकर्षतः, विदूषकश्च बलाद् गच्छति)। (छ)

(क) भो वयस्य, अहमपि एतासां बहुपरिजनानां मध्ये नृत्यम् मदनमहोत्सवं मानयिष्यामि।

(ख) यद् भवान् आज्ञापयति इति। भवति मदनिके, भवति चूतलतिके, मामपि एतत् चर्चरिकं शिक्षयतम्।

(ग) भो वयस्यहताश, न खलु एषा चर्चरी, द्विपदीखण्डं खलु एतत्।

(घ) किम् एतेन खण्डेन मोदकाः क्रियन्ते ?

(ङ) नहि नहि, पठ्यते खलु एतत्।

(च) यदि पठ्यते तत् अलम् एतेन। वरं प्रियवयस्यसकाशं गच्छामि।

(छ) एहि क्रीडामः, वसन्तक कुत्र गच्छसि ?

निर्भरः अतिमात्रः। निर्भरत्वस्य कारणं विशदयति स्तन इति। स्तनभरेण विनमत् आनतप्रायं यत् मध्यं कटिदेशः तस्य तस्मिन् भङ्गः तस्मिन् अनपेक्षा अनवधानं यस्याः यथा स्यात् तथा, नृत्यविक्षिप्तचेतसः मध्यभङ्गं प्रति औदासीन्यमिति भावः। क्रीडन्त्याः चौवायाः

1 चच्चरिं।

मधुपानमत्तायाः केशपाशः स्रस्तः विश्लिष्टः नर्त्तनजनिताखिलगात्रविक्षेपादित्यर्थः। पादलग्नौ नूपुरौ द्विगुणतरं क्रन्दतः शब्दं कुरुतः समधिकपादचालनेन इत्यर्थः। अस्याः हारः कम्पानुबन्धात् निरतिशयनिरवच्छिन्नवेपथुयोगात् व्यस्तः विक्षिप्तः सन् अनवरतम् उरः हन्ति पीड़या इव। स्रग्धरावृत्तम्। उत्प्रेक्षालङ्कारः ॥१६॥

Prose. स्तनभरविनमन्मध्यभङ्गानपेक्षम् क्रीड़न्त्याः क्षीवायाः अस्याः आकुलः केशपाशः स्रस्तः (सन्) विरचितां स्रग्दामशोभां त्यजति, पादलग्नौ इमौ नूपुरौ द्विगुणतरं क्रन्दतः, कम्पानुबन्धात् व्यस्तः हारः अनवरतं पीडया इव उरः हन्ति ॥ १६ ॥

Beng. Trans. রাজা—(বিস্ময়ের সহিত অবলোকন করিয়া) অহো পরিজনের কিরূপ অত্যধিক ক্রীড়াসক্তি !

স্তনভরে দেহ নত হওয়ায় কটিভঙ্গের প্রতি উপেক্ষা করিয়া নৃত্য করায় এই মত্তা রমণীর আকুল কেশরাশি বিক্ষিপ্ত হইয়া বিরচিত পুষ্পমাল্যের শোভা পরিত্যাগ করিতেছে। ইহার পাদলগ্ন এই নূপুর দুইটী দ্বিগুণ ক্রন্দন করিতেছে এবং নিরবচ্ছিন্ন কম্পনহেতু ইহার হার অনবরত বক্ষঃস্থলে যেন যন্ত্রণায় আঘাত করিতেছে। ১৬।

বিদূষক—হে বয়স্য, আমি ইহাদের মধ্যে গমন করতঃ নৃত্য এবং গান করিয়া মদনোৎসবের অভিনন্দন করিব।

রাজা—(হাসিয়া) বয়স্য, এইরূপ কর।

বিদূষক—(উঠিয়া চেটীদ্বয়ের মধ্যে নৃত্য করিলেন) হে মদনিকে, হে চূতলতিকে, তোমরা আমাকেও চর্চ্চরীগীতি শিখাইয়া দাও।

উভয়ে—হে হতভাগ্য বয়স্য, ইহা দ্বিপদীখণ্ড-গীতি, চর্চ্চরী নহে।

বিদূষকঃ—(আনন্দে) এই খণ্ডের (মিছরীর)দ্বারা কি মোদক প্রস্তুত করা হয় ?

মদনিকা—(হাসিয়া) না না, ইহা কেবল পাঠ করা হয়।

বিদূষকঃ—(বিষাদের সহিত) যদি ইহা পাঠ করা হয়, তাহা হইলে ইহাতে আমার প্রয়োজন কি ? বরং প্রিয় বয়স্যের নিকট যাইব। (যাইতে উদ্যত)

উভয়ে—এস, আমরা ক্রীড়া করি ; বসন্তক, তুমি কোথায় যাইতেছ ? (এই বলিয়া উভয়ে বহু প্রকারে বসন্তককে আকর্ষণ করিল এবং বিদূষক বলপূর্ব্বক চলিয়া গেল)

Eng. Tran.—King (Looking with wonder)—oh, how great is the fondness of our female attendants for dancing! This drunken

lady having danced being regardless of the middle part (waist) of her body being broken owing to its being bent down under the weight of the breasts,—the mass of her dishevelled hair being scattered is forsaking the beauty of chaplets on her head ; these two anklets in her feet are screaming doubly ; and the necklace being tossed on account of continuous trembling is striking her breast out of pain as it were. 16.

Jester—O friend, I like to congratulate this Cupid-festival by dancing and singing in the midst of these two.

King—(Smiling) Let it be done (by you).

Jester—(Rises up and dances in the midst of the two maid-servants) O lady Madaniká, O lady Chutalatiká, please help me to learn this Charchari (a kind of song with clapping).

Both—(Laughing) Oh unfortunate one, it is not a Charchari but a song of Dvipadikhanda metre.

Jester—(Rejoicing) Are sweets made out of this Khanda (Candy) ?

Madanika—(Laughing) No, no, it is only recited.

Jester—(Sorrowfully) If it is only recited, what is the use of mine with it ? Rather let me go to my dear friend (desires to go).

Both—Come, let us play. O Vasantaka, where are you going ? (Thus they both lay hold of him, but the jester extricates himself by force).

विदूषकः—(राजानमुपसृत्य[1]) वयस्स, णच्चिदोह्मि । नहि णाहि कीलिअ पलाइदोह्मि । (क)

राजा—साधु कृतम् ।

चूत—हञ्जे मअणिए, चिरं क्खु अम्हेहिं कीलिदम् । ता एहि, णिवेदेह्म दाव भट्टिणीए सन्देसं महाराअस्स । (ख)

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1 आकृष्टहस्तं प्रपलाय्य राजानमुपसृत्य ।

मदनिका—एहि तरह्म ।(ग)

उभे—(उपसृत्य) जेदु जेदु भट्टा । भट्टा देवी आणवेदि (इत्यर्धोक्ते लज्जां नाटयन्त्यौ) णहि णहि विण्णवेदि । [घ]

राजा—(सहर्षं विहस्य सादरम्) नन्वाज्ञापयतीत्येव रमणीयम् । विशेषतोऽद्य मदनमहोत्सवे । तत् कथय किमाज्ञापयति देवी ।

विदूषक:—आ: दासीए धीए ! किं देवी आणवेदि ? (ङ)

चेट्यौ—एव्वं देवी विण्णवेदि—अज्ज क्खु मए मअरंदुज्जाणं गदुअ रत्तासोअपाअवदलसंट्ठाविदस्स भअवदो कुसुमाउहस्स पूआ णिव्वत्तइदव्वा । तहिं अज्जउत्तेण संणिहिदेण होदव्वम् ।(च)

राजा—(सानन्दम्) वयस्य, ननु वक्तव्यमुत्सवादुत्सवान्तरमापतितम् ।

विदूषक:—भो वयस्स, ता उट्ठेहि तहिं ज्जेव्व गच्छह्म जेण तहिं गदस्स[2] बह्मणबालअस्स मे सोत्थिवाअणं किंपि भविस्सदित्ति । (छ)

(क) वयस्य, नर्तितोऽस्मि । नहि नहि क्रीड़ित्वा पलायितोऽस्मि ।

(ख) हञ्जे मदनिके, चिरं खलु आवाभ्यां क्रीड़ितम् । तदेहि निवेदयाव: तावत् भर्त्त्र: सन्देशं महाराजाय ।

(ग) एहि त्वराव: ।

(घ) जयति जयति भर्त्ता । भर्त्त:, देवी आज्ञापयति । नहि नहि विज्ञापयति ।

(ङ) आ: दास्या: पुत्रि, किं देवी आज्ञापयति ?

(च) एवं देवी विज्ञापयति । अद्य खलु मया मकरन्दोद्यानं गत्वा रक्ताशोकपादप-

1 बह्मणस्स ।

तलसंस्थापितस्य भगवतः कुसुमायुधस्य पूजा निर्व्वर्तयितव्या। तत्र आर्यपुत्रेण सन्निहितेन भवितव्यम्।

(वि) भो वयस्य, उत्तिष्ठ तत्र एव गच्छावः येन तत्र गतस्य ब्राह्मणबालकस्य मे स्वस्तिवाचनं किमपि भविष्यति।

Beng. Trans.

বিদূষক—(রাজার নিকটে যাইয়া) বয়স্য, নৃত্য করিয়াছি। না না, আমি ক্রীড়া করিয়া পলায়ন করিয়াছি।

রাজা—ভালই করিয়াছ।

চূতলতিকা—হাঁ, মদনিকে! আমরা অনেকক্ষণ ক্রীড়া করিয়াছি। অতএব, এস, মহারাজের নিকট মহিষীর সংবাদ দিই।

মদনিকা—এস, শীঘ্র যাওয়া যাক্।

উভয়ে—(পরিক্রমণপূর্ব্বক সমীপবর্ত্তিনী হইয়া) মহারাজের জয় হউক। মহারাজ মহিষী আদেশ করিয়াছেন—(এইরূপ অর্দ্ধেক বলিয়া—লজ্জার সহিত) না, না বিজ্ঞপ্তি করিয়াছেন—

রাজা—(সহর্ষে আদর করিয়া হাসিতে হাসিতে) মদনিকে, আজ্ঞা করিয়াছেন—এইরূপ (বাক্য) অত্যন্ত মনোরম—বিশেষতঃ আজ মদনমহোৎসবে। তা বল, মহিষী কি আদেশ করিয়াছেন?

বিদূষক—অরে দাসীপুত্রি! মহিষী কি আদেশ করিয়াছেন?

উভয়ে—দেবী এইরূপ বিজ্ঞপ্তি করিয়াছেন—আজ আমি মকরন্দ-উদ্যানে গিয়া রক্তাশোকতরুমূলে স্থাপিত ভগবান্ কুসুমায়ুধের পূজা সমাপ্ত করিব। তথায় আর্য্যপুত্রকে সন্নিহিত থাকিতে হইবে।

রাজা—(আনন্দের সহিত) বয়স্য, নিশ্চয়ই বলিতে হইবে যে এক উৎসবের পর অন্য একটী উৎসব আসিয়া পড়িয়াছে।

বিদূষক—হে বয়স্য, গাত্রোত্থান করুন, সেইখানেই যাওয়া যাক; কারণ সেখানে গেলে এই ব্রাহ্মণপুত্রের কিছু স্বস্তিবাচন মিলিবে (দান পাওয়া যাইবে)।

Eng. Trans. Jester (Approaching the King)—Friend, I have danced; no no, I have escaped after a fun.

King—It is well done.

Chuta—Hallo Madaniká, we have danced for a long time. Let us now go and report the message of the Queen to the King.

Madaniká—Friend, let us be in haste.

Both—(Walking around and approaching) Victory to your Majesty! Your Majesty, the Queen has ordered—(feeling abashed when half-uttered); no no, the Queen has informed—

King—(Rejoicing and laughing) Oh Madaniká, the expression namely that 'the Queen has ordered' is charming (to hear) specially in this Cupid-festival to-day. However, please say what is ordered by the Queen.

Jester—O you harlot's daughter ! what is the order of the Queen ?

Both—Thus informs the Queen—'To day I shall finish the worship in honour of the flower-weaponed god consecreted under the red Ashoka tree within the Makaranda garden where my husband will have to remain present.'

King—(Rejoicing) Friend, surely it is to be said that a second festivity is come after the first one.

Jester—O friend, get up. Let us go there, as having gone there this Bráhmana lad will receive some gifts (or food) by Svastiváchana (invocation of blessings).

राजा—मदनिके, गम्यतां देव्यै निवेदयितुम् अयमहमागत एव मकरन्दोद्यानमिति।

चेट्यौ—जं भट्टा आणवेदि। (इति निष्क्रान्ते) (क)

राजा—वयस्य! आदेशय मकरन्दोद्यानस्य मार्गम्।

विदूषकः—एदु एदु भट्टा[1]। (ख)

1. भवं।

(इति परिक्रामतः)

विदूषकः—(अग्रतोऽवलोक्य) एदं[1] मकरंदुज्जाणं, ता एहि पविसह्म । (ग)

(इति प्रविशतः)

विदूषकः—(अवलोक्य सविस्मयम्) भो महाराज[2] ! पेक्ख पेक्ख दाव एदं क्खु मलअमारुदंदोलिद[3]-मउलन्त[4]-सहआरमञ्जरी-रेणुपडलपडिबद्धपडविआणं मत्तमहुअरमुक्कझङ्कारमिलिद-कोइला[5]लावसंगीदसुहावहं तुहागमणदंसिआदरं विअ मअरंदुज्जाणं लक्खीअदि । ता पविसदु भवं । (घ)

राजा—(समन्तादवलोक्य) अहो मकरन्दोद्यानस्य परा श्रीः[6] ! इह हि—

उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं बिभ्रतो
भृङ्गालीविरुतैः कलैरविशदव्याहारलीलाभृतः ।
घूर्णन्तो मलयानिलाहतिचलैः शाखासमूहैर्मुहु-
र्भ्रान्तिं[7] प्राप्य मधुप्रसङ्ग[8]जनितां मत्ता इवामी द्रुमाः ॥१७॥

(क) यद् भर्त्ता आज्ञापयति ।

(ख) एतु एतु भर्त्ता ।

(ग) एतत् मकरन्दोद्यानं ; तदेहि प्रविशावः ।

(घ) भो महाराज ! प्रेक्षस्व प्रेक्षस्व तावदेतत् खलु मलयमारुतान्दोलितमुकुलायमान-सहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकर-मुक्तझङ्कार-मिलित-कोकिलालाप-सङ्गीतसुखावहं तवागमनदर्शितादरमिव मकरन्दोद्यानं लक्ष्यते । तत् प्रविशतु भवान् ।

1. भो एदं । 2. वअस्स । 3. मारुदंदोलण । 4. मउलन्त । 5. कोइलाराव । 6. रम्यता । 7. भ्रान्ति । 8. मधुप्रसङ्गमधुना ।

मलयमारुतेत्यादि मकरन्दोद्यानस्य विशेषणम्। मलयमारुतेन आन्दोलिताः कम्पिताः मुकुलायमानाः सहकारमञ्जर्य्यः तासां रेणुपटलेन प्रतिबद्धं सन्नद्धं विरचितमिति यावत् पटवितानं चन्द्रातपः यस्मिन् तत्। चूतमञ्जरीणां रेणुपटलेन उद्याने चन्द्रातपः विरचित इति भावः। कोकिलालापः कोकिलस्वनः कोकिलाराव इति वा पाठः। उद्यानस्य शोभां वर्णयति उद्यदित्यादिना। उद्यताम् उद्‌गच्छतां विद्रुमाणां प्रवालानां—'विद्रुमो रत्नवृक्षेऽपि प्रवालेऽपि पुमानयम्' इति मेदिनी—कान्तिरिव कान्तिर्येषां तैः किसलयैः पल्लवैः ताम्रां ताम्रवर्णां त्विषं कान्तिं बिभ्रतः धारयन्तः द्रुमा इति शेषः। कलैः मधुरैः भृङ्गाली भ्रमरसमूहः तस्याः विरुतैः कुजितैः अविशदः अस्पष्टः यो व्याहारः भाषितं 'व्याहार उक्तिर्लपितं भाषितम्' इत्यमरः। तस्य लीलां बिभ्रति ये तैः, मत्ता अपि मदावेशात् अस्पष्टोक्तिं कुर्व्वन्ति इति भावः। मलयानिलस्य आहतिभिः ताड़नैः चलैः चञ्चलैः शाखासमूहैः मुहुः घूर्णन्तः भ्रमन्तः। मत्ता अपि मादकत्वप्रभावात् इतस्ततश्च भ्रमन्ति इति भावः। एतादृशाः द्रुमाः मधुप्रसङ्गः (द्रुमपक्षे) मधोः वसन्तकालस्य, तथा च मधुनः मद्यस्य प्रसङ्गः सम्पर्कः तेन जनितां भ्रान्तिं भ्रमणं भ्रमञ्च प्राप्य मत्ता इव दृश्यन्ते इति भावः। भान्तीति पाठे द्रुमाः अधुना मधुप्रसङ्गं प्राप्य मत्ता इव भान्तीति अन्वयः। अत्र श्लेषानुप्राणितोत्प्रेक्षालङ्कारः। शार्दूलविक्रीड़ितं वृत्तम् ॥१७॥

Prose. उद्यद्विद्रुमकान्तिभिः किसलयैः ताम्रां त्विषं बिभ्रतः कलैः भृङ्गालीविरुतैः अविशदव्याहारलीलाभृतः मलयानिलाहतिचलैः शाखासमूहैः मुहुः घूर्णन्तः अमी द्रुमाः मधुप्रसङ्गजनितां भ्रान्तिं प्राप्य मत्ताः इव (दृश्यन्ते)। (अथवा पाठान्तरे—अमी द्रुमाः अधुना मधुप्रसङ्गं प्राप्य मत्ता इव भान्ति) ॥१७॥

Beng. Trans. রাজা—মদনিকে, যাও গিয়া দেবীকে জানাও যে আমি এখনই মকরন্দোদ্যানে আসিতেছি।

উভয়ে—যাহা মহারাজ আদেশ করেন। (উভয়ে নিষ্ক্রান্ত)

রাজা—বয়স্য, মকরন্দোদ্যানের পথ দেখাও।

বিদূষক—আসুন, আসুন, মহারাজ!

(দুইজনে প্রবেশ করিয়া)

বিদূষক—(বিস্ময়ের সহিত অবলোকন করিয়া) মহারাজ, দেখুন দেখুন, মলয়-পবনের দ্বারা আন্দোলিত মুকুলিত চুতমঞ্জরীর রেণুসমূহ দ্বারা একটী চন্দ্রাতপ বিরচিত করিয়া এবং মত্ত মধুকরসমূহের ঝঙ্কারমিশ্রিত কোকিলস্বররূপ সঙ্গীতের দ্বারা সুখাবহ হইয়া যেন মকরন্দোদ্যান আপনার আগমনের জন্য সাদর অভিনন্দন প্রকাশ করিতেছে। অতএব আপনি প্রবেশ করুন।

রাজা—(চতুর্দ্দিকে অবলোকন করিয়া) আহা মকরন্দোদ্যানের কি শোভাতিশয়! এখানে—

সমুদ্গত প্রবালের ন্যায় কান্তিবিশিষ্ট পল্লবসমূহের দ্বারা তাম্রবর্ণ আভা ধারণ করিয়া ভৃঙ্গসমূহের মধুর গুঞ্জনের দ্বারা অস্পষ্ট ভাষায় বিলাস প্রকাশ করতঃ মলয়ানিল-তাড়নে চঞ্চল শাখাসমূহ দ্বারা মুহুর্মুহুঃ আন্দোলিত হইয়া বৃক্ষ সকল মধুসম্পর্ক (মধু—বসন্ত অথবা মদ্য)-জনিত ভ্রান্তি (ভ্রম অথবা ভ্রমণ) লাভ করিয়া উন্মত্তের ন্যায় দেখা যাইতেছে। (পাঠান্তরে—এই বৃক্ষ সকল এখন মধুসংসর্গ পাইয়া উন্মত্তের ন্যায় শোভা পাইতেছে)॥১৭॥

Eng. Trans. King—O Madaniká, go and inform the Queen that I am just coming to the Makaranda garden.

Both—As your Majesty commands. (Both exeunt)

King—O friend, show me the path to the Makaranda garden.

Jester—This way, this way, Sire.

(Both enter)

Jester (Looking with wonder)—behold, behold, here is the Makaranda garden that has formed a canopy by a cloud of polens of the newly sprouted mango-blossoms shaken by the southern breeze and that appears pleasant on account of the song in the form of the sweet notes of cuckoos mingled with the sweet humming sound made by the maddened black bees and thus looks ready, as it were, to welcome your approach with due respect. Therefore, please enter it.

King—(Looking around) Oh, how superior is the beauty of the Makaranda garden ! Here—

Assuming the reddish hue by virtue of their newly sprouted twigs possessing the lustre of the shooting corals, and having acquired the semblance of inarticulate speech by the sweet humming sound of the swarms of black bees and every now and then reeling owing to their branches being agitated by the southern breeze, these yonder trees are seen, as if intoxicated, having undergone the to and fro movement caused by (or being under the spell of illusion caused by) the contact with the spring (Or—liquor). [or these yonder trees appear to be intoxicated coming at present in contact with the spring (or liquor)]. 17.

अपि च—

मूले गण्डूषसेकासव इव बकुलैर्वास्यते पुष्पवृष्ट्या
मध्वाताम्रे तरुण्या मुखशशिनि चिराच्चम्पकान्यद्य भान्ति।
आकर्ण्याशोकपादाहतिषु च रसितं[1] निर्भरं नूपुराणां
झङ्कारस्यानुगीतैरनुकरण[2]मिवारभ्यते भृङ्गसार्थैः ॥ १८ ॥

विदूषकः—(श्रुत्वा[3]) भो वअस्स ! ण एदे महुअरा णेउरसद्दं अणुहरन्तो[4] । णेउरसद्दो ज्जेव्व एसो देवीए परिअणस्स । (क)

राजा—वयस्य, सम्यगुपलक्षितं भवता ।

(ततः प्रविशति उज्ज्वलवेशा वासवदत्ता काञ्चनमाला च पूजोपकरणहस्ता[5] सागरिका च)

वासव—हञ्जे कञ्चणमाले ! आदेसेहि मअरंदुज्जाणस्स मग्गं । (ख)

1. रणितं । 2. अनुरणनमिव । 3. पुस्तकान्तरे नास्ति । 4. अणुहरन्ति । 5. गृहीतपूजोपकरणा ।

काञ्चन—एदु एदु भट्टिणी। (ग)

वासव—(परिक्रम्य) हञ्जे कञ्चणमाले! अध केत्तिअदूरे सो रत्तासोअपाअवो जहिं मए भअवदो कुसुमाउहस्स पूआ णिव्वत्तइदव्वा। (घ)

(क) वयस्य न एते मधुकरा नूपुरशब्दमनुहरन्तः। नूपुरशब्द एव एष देव्याः परिजनस्य।

(ख) हञ्जे काञ्चनमालि, आदेशय मकरन्दोद्यानस्य मार्गम्।

(ग) एतु एतु भर्त्री।

(घ) हञ्जे काञ्चनमालि, अथ कियद्दूरे सः रक्ताशोकपादपः यत्र मया भगवतः कुसुमायुधस्य पूजा निर्व्वर्त्तयितव्या।

मूले इति। मूले तरोरधः वकुलैः पुष्पवृष्ट्या गण्डूषसीकासवः तरुणीनां मुखशीधुः येन वकुलः पुष्पाणि लभते "विकसति वकुलं योषितामास्यमद्यैः" इति कविसमयात्। वास्यते सुगन्धीक्रियते। तरुण्याः मध्वाताम्रे मधुना मद्येन आताम्रे ईषत्ताम्रे मुखशशिनि अद्य बहोः कालादनन्तरमित्यर्थः चम्पकानि भान्ति। मधुपानारुणवदनमण्डले पटुमदुहसनमालोक्य चम्पकानि विकसन्तीति कविसमयः। अशोकपादाहतिषु तरुणीनां पादाघातेन अशोकतरुः पुष्पितो भवति 'पादाघातादशोकः विकसति' इत्यादि कविसमयवचनात्। निर्भरं सान्द्रं नूपुराणां रसितं शब्दं रणताम् नूपुराणामिति वा पाठः। आकर्ण्य श्रुत्वा। भृङ्गसार्थैः मधुपसमूहैः अनुगीतैः गायनैः झङ्कारस्य नूपुरशब्दस्य अनुकरणम् अनुकृतिः आरभ्यते। अनुरणनम् इति वा पाठः। स्रग्धरा वृत्तम्। स्वभावोक्त्युत्प्रेक्षयोः संसृष्टिः॥१८॥

Prose. अपिच, वकुलैः पुष्पवृष्ट्या मूले गण्डूषसीकासवः वास्यते इव। तरुण्याः मध्वाताम्रे मुखशशिनि चिरात् अद्य चम्पकानि भान्ति। अशोकपादाहतिषु नूपुराणां निर्भरं रसितम् आकर्ण्य भृङ्गसार्थैः झङ्कारस्य अनुगीतैः अनुकरणम् आरभ्यते इव ॥ १८ ॥

Beng. Trans. পুনশ্চ, (অদ্য) বকুলবৃক্ষসমূহ পুষ্পবর্ষণ দ্বারা মূলদেশে বিক্ষিপ্ত

যুবতীগণের মুখাসবকে যেন সুগন্ধ করিতেছে। তরুণীর মুখচন্দ্র মদ্যপানের দ্বারা ঈষৎ সহাস্য তাম্রবর্ণ ধারণ করিলে পর আজ বহুদিন পরে চম্পকপুষ্পসমূহ (যেন) শোভা পাইতেছে। অশোকবৃক্ষে পাদাঘাতকালে নূপুরসমূহের গম্ভীর শব্দ অনুক্ষণ শুনিয়া ভ্রমরগণ যেন গীতের দ্বারা নূপুরধ্বনির অনুকরণ করিতেছে ॥১৮॥

বিদূষক—(শুনিয়া) হে বয়স্য, নূপুরশব্দ যে অনুকরণ করিতেছে ইহারা মধুকর নহে। এই নূপুরশব্দ নিশ্চয়ই মহিষীর পরিজনবর্গের।

রাজা—বয়স্য, তুমি ঠিকই অবধারণ করিয়াছ।

(তারপর উজ্জ্বলবেশ ধারণ করিয়া বাসবদত্তা ও কাঞ্চনমালা এবং পূজোপকরণ হস্তে করিয়া সাগরিকা প্রবেশ করিলেন)

বাসবদত্তা—ওলো কাঞ্চনমালে, মকরন্দ উদ্যানের পথ দেখাও।

কাঞ্চন—দেবি, আসুন আসুন।

বাসব—(পরিক্রমণ করিয়া) ওলো কাঞ্চনমালে! সে রক্তাশোকতরু আর কতদূর?—যেখানে আমি ভগবান্ কুসুমায়ুধের পূজা করিব।

Eng. Trans. Also,—

Tthese Vakula trees are rendering fragrant as it were, the mouthfuls of wine (of the ladies) thrown at their root. The moon-like faces of the youthful ladies having grown reddish with the flush of wine, the Cham-paka flowers appear to be smiling as it were to-day after a long time. Hearing the deep jingling sounds of the (ládies') anklets at the time of striking their feet against the Ashoka trees, swarms of bees are imitating as it were the jingling sounds by their humming song. 18.

Jester (Hearing)—O friend, these are not the bees imitating the jingling of the anklets, but this is the sound of the anklets of the attendants of the Queen.

King—You have ascertained rightly.

(Then enter Vásavadattá in bright attire and Kánchanamálá and Ságariká with the articles of worship)

Vásava.—Oh Kánchanamálá, show me the path leading to the Makaranda garden.

Kánch.—By this way, by this way, madam.

Vása.—(Walking around) O Kánchanamálá, how much distant is the red Ashoka tree where I shall have to perform the worship of the flower-arrowed god ?

काञ्च—भट्टिणि, आसरणं ज्जेव्व किं ण पेक्खदि भट्टिणी। इअं क्खु सा निरन्तरुव्भिषकुसुमसोहिणी भट्टिणीए पड्डिग्गिहिदा माहवी लदा। एसावि अवरा णोमालिआ लदा जाए अआलकुसुमसमुग्गमसद्धालुणा भट्टिणा अणुदिणं आआसीअदि अप्पा। ता एदं अदिक्कमिअ दीसदि ज्जेव्व सो रत्तासोअपाअवो जहिं देवो पूअं निव्वत्तइस्सदि। (क)

वासव—ता एहि, तहिं ज्जेव्व लहुं गच्छम्ह। (ख)

काञ्चन—एदु एदु भट्टिणी। (ग)

(सर्व्वाः परिक्रामन्ति)

वासव—अअं सो रत्तासोअपाअवो जहिं अहं पूअं निव्वत्तइस्सं। ता पूआनिमित्ताइं उवअरणाइं मे उवणेहि।

सागरिका (उपसृत्य),—भट्टिणि एदं सव्वं सज्जम्। (ङ)

वासव (निरूप्यात्मगतम्)—अहो पमादो परिअणस्स! जस्स ज्जेव्व दंसणपधादो पअत्तेण रक्खीअदि तस्स ज्जेव्व दिट्ठिगोअरं पड़िदा भवे। भोदु, एदं दाव भणिस्सं। (प्रकाशम्) हञ्जे सागरिए। कीस तुमं अज्ज मअनमहुस्सवपराहीणे परिअणे सारिअं उज्झिअ इहागदा। ता तहिं ज्जेव्व लहुं गच्छ। एदं पि सव्वं पूओवकरणं कञ्चणमालाए हत्थे समप्पेहि। (च)

1. मे परिअणस्स। 2. चलविखदा भविअ पेक्खिस्सं—एषोऽपि पाठः क्वचित् दृश्यते।

सागरिका—जं भट्टिणी आणवेदि। (इति कतिचित् पदानि गत्वा आत्मगतम्) सारिआ मए सुसङ्गदाए हत्थे समप्पिदा। एदंपि अत्थि मे पेक्खिदुं कोदूहलं किं जहा तादस्स अन्तेउरे भअवं अणंगो अच्चीअदि, इह वि तह ज्जेव्व किं अच्चहेत्ति। ता जाव इह पूआसमओ होदि, दाव अहंपि भअवन्तं अणंगं ज्जेव्व पूअइदुं कुसुमाइं अवचिणिस्सं। (इति कुसुमावचयं नाटयति)

(छ)

(क) भर्त्रि आसन्न एव किं न प्रेक्षते भर्त्री। इयं खलु सा निरन्तरोद्भिन्नकुसुम-शोभिनी भर्त्रा प्रतिगृहीता माधवीलता। एषापि अपरा नवमालिका लता यस्याः अकालकुसुमसमुद्गमश्रद्धालुना भर्त्रा अनुदिनं आयास्यते आत्मा। तत् एतत् अतिक्रम्य दृश्यते एव स रक्ताशोकपादपो यत्र देवी पूजां निर्व्वर्त्तयिष्यति।

(ख) तदेहि तत्र एव लघु गच्छामः।

(ग) एतु एतु भर्त्री।

(घ) अयं सः रक्ताशोकपादपो यत्र अहं पूजां निर्व्वर्त्तयिष्यामि। तत् पूजानिमित्तानि उपकरणानि मे उपनय।

(ङ) भर्त्रि, एतत् सर्व्वं सज्जम्।

(च) अहो प्रमादः परिजनस्य! यस्य एव दर्शनपथात् प्रयत्नेन रक्ष्यते तस्य एव दृष्टिगोचरं पतिता भवेत्। भवतु, एतत् तावत् भणिष्यामि। हञ्जे सागरिके, कथं त्वमद्य मदनमहोत्सवपराधीने परिजने सारिकां उज्झित्वा इहागता। तत् तत्र एव लघु गच्छ। एतदपि सर्व्वं पूजोपकरणं काञ्चनमालायाः हस्ते समर्पय।

(छ) यद् भर्त्री आज्ञापयति। सारिका मया सुसङ्गतायाः हस्ते समर्पिता। एतदपि अस्ति प्रेक्षितुं मे कौतूहलम्—किं यथा तातस्य अन्तःपुरे भगवान् अनङ्गः अर्च्यते, इहापि तथा एव किम् अर्च्यते इति। तद् यावद् इह पूजासमयो भवति, तावदहम् अपि भगवन्तम् अनङ्गमेव पूजयितुं कुसुमानि अवचेष्यामि।

निरन्तरं सन्ततं उद्भिन्नानि प्रस्फुटितानि कुसुमानि तैः शोभते या सा।

अकाले स्वाभाविककुसुमोत्पत्तिकालादन्यस्मिन् समये इत्यर्थः। श्रद्धालुना उत्सुकेन विश्वासवता इति यावत्। आयास्यते आयासः क्रियते। प्रमादः अनवधानता। यस्य एव इति राजानमुद्दिश्यति। दृष्टिगोचरे—दृष्टिविषये। गावः इन्द्रियाणि चरन्त्यस्मिन्निति गोचरः विषयः। मदनमहोत्सवे पराधीनाः नियुक्ताः अन्यकर्मकरणासमर्थाः इत्यर्थः। उज्झित्वा त्यक्त्वा।

Beng. Trans.—কাঞ্চন—দেবি, আমরা নিকটেই আসিয়া পৌঁছিয়াছি। আপনি কি দেখিতে পাইতেছেন না যে, এই সেই আপনার পরিগৃহীতা মাধবীলতা নিরন্তর প্রস্ফুটিত কুসুমে শোভিত হইয়া রহিয়াছে। এই আর একটি নবমালিকা লতা। ইহাতে অকাল-পুষ্পোদ্গম হইবে এই বিশ্বাসে মহারাজ নিজে কিরূপ আয়াস পাইতেছেন। ইহা অতিক্রম করিলেই সেই রক্তাশোক বৃক্ষ দেখা যাইবে, যেখানে দেবী মদনদেবের পূজা করিবেন।

বাসব—অতএব সেইখানেই শীঘ্র যাই চল।

কাঞ্চন—দেবী, আসুন আসুন।

(সকলে পরিক্রমণ করিলেন)

বাসব—এই সেই রক্তাশোকবৃক্ষ যেখানে আমি পূজা সমাপ্ত করিব। অতএব পূজোচিত উপকরণসমূহ এইখানে লইয়া আইস।

সাগরিকা—(নিকটে যাইয়া) দেবি, এই সমস্ত প্রস্তুত রহিয়াছে।

বাসব—(দেখিয়া—স্বগত) অহো পরিজনবর্গের কি অনবধানতা! যাহার দৃষ্টিপথ হইতে ইহাকে অতি যত্নের সহিত রক্ষা করা হইতেছে, (আজ) তাহারই দৃষ্টির বিষয়ীভূত হইবে। আচ্ছা, আমি এইরূপ বলিব। (প্রকাশ্যে) সাগরিকে, আজ মদনোৎসবে পরিজনবর্গ কার্য্যব্যাপৃত থাকায় তুমি কেন সারিকাকে পরিত্যাগ করিয়া এখানে আসিয়াছ? অতএব তুমি সেখানে শীঘ্র যাও এবং পূজোপকরণগুলি কাঞ্চনমালার হস্তে অর্পণ কর।

সাগরিকা—দেবী যেরূপ আদেশ করেন। (কয়েক পদ যাইয়া—স্বগত) আমি সারিকাকে সুসঙ্গতার হস্তে অর্পণ করিয়াছি। এই পূজা দেখিবার জন্য আমারও কৌতূহল রহিয়াছে। আমার পিতার অন্তঃপুরে ভগবান্ অনঙ্গদেবের যেরূপ পূজা হয়, এখানে ইহা সেইরূপ অথবা অন্যপ্রকার। অতএব, অলক্ষিত থাকিয়া ইহা দেখিব। (পরি-ক্রমণ ও অবলোকন করিয়া) সুতরাং যতক্ষণ না পূজার সময় হয়, ততক্ষণ আমি ভগবান্ অনঙ্গদেবকে পূজা করিবার জন্য পুষ্প চয়ন করিব। (নাট্যে কুসুমচয়ন প্রদর্শন)।

Eng. Trans. Kánchana—Madam, we have come near. Do you not find the Mádhavi creeper that was accepted by you and that looks beautiful with its bunches of thickly blooming flowers. This is another creeper called Navamáliká. It is for which much trouble is personally undergone by our lord everyday believing it to blossom out of season. Beyond that the red Ashoka tree will be visible, where your ladyship will worship the god of love.

Vásava—Let us go there immediately.

Kánchana—By this way, madam.

(All the female folk walk around)

Vásava—This is that red Ashoka tree where I shall finish the worship. So, come and bring me the articles of worship here.

Ságariká—(Approaching) All these are ready, madam.

Vásava—(Looking at her—to herself) Oh, how careless are my attendants ! She will probably come within the sight of the very person from whose sight I have taken so much care to conceal her. However, I shall say thus. (Aloud) Oh Ságariká, why have you come here leaving the Sáriká (the female parrot ?) when all other attendants are fully engaged in the Cupid-festival ? So, go there immediately leaving all articles of worship in the hands of Kánchanamálá.

Ságariká—As your ladyship commands. (Then going a few steps—to herself) I have made over the Sáriká in the hand of Susangatá. I have a curiosity to observe this festival whether the bodiless god of love is worshipped here in the same manner as in the harem of my father or otherwise. So keeping myself concealed I shall watch it. (Going round and seeing) So, until the time for worship comes I shall collect the flowers for worshipping god Cupid (She gesticulates the action of collecting flowers.)

वासव—कञ्चणमाले ! पड़िट्ठावेहि असोअमूले भअवन्तं पज्जुम्मं । (क)

काञ्चन—जं भट्टिणी आणावेदि । (ख) (इति तथा करोति)

विदूषकः—(परिक्रम्यावलोक्य च) भो वअस्स ! जधा विस्सन्तो णेउरसद्दो तहा तक्केमि आअदा देवी असोअमूलं त्ति । (ग)

राजा—वयस्य ! सम्यगवधारितम् । पश्य, इयं देवी, या किलैषा—

कुसुमसुकुमारमूर्त्तिर्दधती नियमेन तनुतरं मध्यम् ।
आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव ॥ १८ ॥

तदेहि, उपसर्पावः । (उपसृत्य) प्रिये वासवदत्ते !—

वासव—(विलोक्य) कधं अज्जउत्तो । जअदु जअदु अज्जउत्तो । अलंकरेदु इमं देसं आसणपड़िग्गहेण । एदं आसणं । एत्थ उपविसदु अज्जउत्तो । (घ)

(राजा नाट्येनोपविशति)

काञ्चन—भट्टिणि ! [1]सहत्थदिण्णेहिं कुसुमकुंकुमचंदनवा-

(क) काञ्चनमाले, प्रतिष्ठापय अशोकमूले भगवन्तं प्रद्युम्नम् ।

(ख) यद् भर्त्री आज्ञापयति ।

(ग) भो वयस्य, यथा विश्रान्तः नूपुरशब्दः तथा तर्कयामि आगता देवी अशोकमूलमिति ।

(घ) कथम् आर्य्यपुत्रः ! जयति जयति आर्य्यपुत्रः ! अलङ्करोतु इमं देशम् आसनप्रतिग्रहेण । एतदासनम् । अत्र उपविशतु आर्य्यपुत्रः ।

1. सहत्थदिण्णकुङ्कुमचन्दणाणोहिदं कदुअ ।

सेहिं सोहिदं रत्तासोअपाअवं गदुअ अच्चीअदु भअवं पज्-
जुण्णो । (क)

वासव—उपणेहि मे पूओवअरणाइं । (ख)

(काञ्चनमाला उपनयति, वासवदत्ता तथा करोति)

(क) भर्त्तिं, स्वहस्तदत्तैः कुसुमकुङ्कुमचन्दनवासोभिः शोभितं रक्ताशोकं पादपं गत्वा अर्च्च्यतां भगवान् प्रद्युम्नः ।

(ख) उपनय मे पूजोपकरणानि ।

अवधारितम् अवधारणं कृतम् । कुसुममिव सुकुमारा कोमला मूर्त्तिः आकृतिः यस्याः सा । (चापपक्षे) कुसुमैः सुकुमारा मूर्त्तिर्यस्य, कामचापस्य कुसुममयत्वात् । नियमेन व्रतोपवासादिना हेतुभूतेन तनुतरं क्षीणतरं मध्यं कटिदेशं दधती धारयन्ती देवीति शेषः । (चापपक्षे) मध्यस्य स्वभावतः एव क्षीणतरत्वम् । मकरकेतोः कामदेवस्य पार्श्वस्था समीपस्था चापयष्टिः इव आभाति । वासवदत्तायाः सौन्दर्य्यस्य चित्ताकर्षकतया मनोभव-चापेण औपम्यम् । आर्य्यावृत्तम् । उत्प्रेक्षालङ्कारः ॥१९॥

Prose. कुसुमसुकुमारमूर्त्तिः (सा) नियमेन तनुतरं मध्यं दधती (सती) मकरकेतोः पार्श्वस्था चापयष्टिरिव आभाति ॥१९॥

Beng. Trans. বাসব—কাঞ্চনমালে, ভগবান্ প্রদ্যুম্ন(কামদেব)কে অশোকমূলে প্রতিষ্ঠিত কর।

কাঞ্চন—দেবী যাহা আদেশ করেন। (সেইরূপ করিল)

বিদূষক—(পরিক্রমণপূর্ব্বক অবলোকন করিয়া) হে বয়স্য, যখন নূপুরশব্দ নিস্তব্ধ হইয়াছে, তখন মনে হইতেছে মহিষী অশোকমূলে আসিয়াছেন।

রাজা—বয়স্য, ঠিকই অবধারণ করিয়াছ। দেখ, এই যে মহিষী—কুসুমের ন্যায় তাঁহার মূর্ত্তি সুকুমার। তিনি ব্রতপালনাদি দ্বারা ক্ষীণতর কটিদেশ বহন করিয়া মকরকেতু কামদেবের পার্শ্বস্থিত (কুসুমসুকুমার ও ক্ষীণমধ্য) চাপযষ্টির ন্যায় শোভা পাইতেছেন।১৯।

এস, অগ্রসর হই। (অগ্রসর হইয়া) প্রিয়ে বাসবদত্তে—

বাসব—(অবলোকন করিয়া) এই যে আর্য্যপুত্র! আর্য্যপুত্রের জয় হউক! আসন গ্রহণ করিয়া এইস্থান অলঙ্কৃত করুন। এই আসন রহিয়াছে। ইহাতে আর্য্যপুত্র উপবেশন করুন।

(রাজা উপবেশন করিলেন)

কাঞ্চন—দেবি, স্বহস্তদত্ত কুসুমকুঙ্কুমবস্ত্রাদির দ্বারা শোভিত রক্তাশোকবৃক্ষের নিকট যাইয়া ভগবান্ প্রদ্যুম্নের অর্চ্চনা করুন।

বাসব—আমার পূজোপকরণ লইয়া এস।

(কাঞ্চনমালা লইয়া আসিল, বাসবদত্তা সেইরূপ করিলেন)

Eng. Trans. Vásava—O Kánchanamalá, place the image of lord Pradyumna under this Ashoka tree.

Kánchana—As your ladyship commands. (Acts accordingly).

Jester—(Walking round and observing) O friend, as the jingling sound of anklets are silent I think that the Queen is come to the foot of the Ashoka tree.

King—Friend, you have well ascertained. Look, here is the Queen. She who—

With her body as tender as flower, bears a waist getting thinner through the observance of vows. And as such she appears beautiful as the (flowery) bow-stick lying beside the fish-bannered deity. 19.

So, let us approach. (Approaching) dear Vásavadattá !—

Vásava—(Looking up) Ah my lord ! Victory be to my lord ! Let this place be decorated by you taking the seat. This is a seat. Let it be occupied by my lord. (The King sits down).

Kánchana—Madam ! Having gone to the red Ashoka tree beautified by flowers, saffron-paste and clothes offered by your own hand, please adore the lord Pradyumna (Cupid).

Vásava—Bring here my articles of worship.

(Kánchanamálá brings and Vásavadattá acts accordingly)

राजा—प्रिये,[1]

प्रत्यग्रमज्जनविशेषविविक्तकान्तिः[2]

कौसुम्भरागरुचिरस्फुरदंशुकान्ता ।

1—(निरूप्य) प्रिये । 2—मूर्त्तिः ।

विभ्राजसे मकरकेतनमर्च्चयन्ती
बालप्रवालविटपि-प्रभवा लतेव ॥२०॥

अपिच—

स्पृष्टस्त्वयैव[1] दयिते ! स्मरपूजाव्यापृतेन हस्तेन ।
उद्भिन्नापरमृदुतरकिसलय इव लक्ष्यतेऽशोकः ॥२१॥

अपिच—

अनङ्गोऽयमनङ्गत्वमद्य निन्दिष्यति ध्रुवम् ।
यदनेन न सम्प्राप्तः पाणिस्पर्शोत्सवस्तव ॥२२॥

काञ्चन—भट्टिणि ! अच्चिदो भअवं पज्जुस्रो। ता करेहि भत्तुणो पूआसक्कारं[2]। (क)

वासव—तेण हि उवणेहि मे कुसुमाइं विलेवणं च। (ख)

काञ्चन—भट्टिणि ! एदं सव्वं सज्जं। (ग)

(वासवदत्ता माल्येन राजानं पूजयति)

(क) भर्त्रि, अर्च्चितः भगवान् प्रद्युम्नः। तत् कुरु भर्त्तुः पूजासत्कारम्।

(ख) तेन हि उपनय मे कुसुमानि विलेपनञ्च।

(ग) भर्त्रि, एतत् सर्व्वं सज्जम्।

प्रत्यग्रेति। प्रत्यग्रः नूतनः यः मज्जनविशेषः स्नानविशेषः तेन विविक्ता शुद्धा कान्तिः शोभा यस्याः सा। (लतापक्षे) सद्यः मज्जनविशेषः सेचनविशेषः इति शेषं पूर्व्ववत्। कुसुम्भं पुष्पविशेषः तस्य इदमिति कौसुम्भः यः रागः लौहित्यम् :इत्यर्थः। तेन रुचिरः शोभितः स्फुरन् विलसन् च चंशुकान्तः वस्त्राञ्चलं यस्याः सा। नियमपालनात् वासवदत्ता लोहितवस्त्रं परिदधाना आसीदित्यर्थः। (लतापक्षे) कौसुम्भं कुसुम्भस्य इदम् इति तद्वत् रागः लौहित्यं तेन रुचिरा चासौ स्फुरद्भिः चंशुभिः किरणैः सूर्य्यकिरणैः कान्ता रमणीया मकर-केतनं कामदेवम् अर्च्चयन्ती बालः नवोद्गतः प्रवालः यस्य सः विटपी वृक्षः प्रभवः उत्पत्ति-

1 त्वयैव। 2 उदइं पूआसक्कारं।

स्थानं यस्याः सा लता इव विभ्राजसे शोभसे त्वं वासवदत्तेति शेषः। वसन्ततिलकं वृत्तम्। श्रौ वाच्यप्राप्तितीयमुपमा ॥२०॥

स्पृष्टेति ॥ दयिते प्रिये स्मरपूजाव्यापृतेन हस्तेन त्वया स्पृष्टः एषः अशोकः उद्भिन्नः उद्गतः अपरः अन्यः मृदुतरः कोमलतरः किसलयः पल्लवः यस्य सः इव लक्ष्यते दृश्यते—इति वासवदत्तायाः आरक्तिमाभा हस्तः अशोकतरोः द्वितीयपल्लवत्वेनोत्प्रेक्ष्यते ॥ आर्यावृत्तम्। उत्प्रेक्षालङ्कारः ॥२१॥

अनङ्गेति। अनङ्गः हरनेत्रवह्निना भस्मीभूतत्वात् कामदेवस्य अशरीरित्वम्, अयम् आत्मनः अनङ्गत्वं निश्चितं निन्दिष्यति यस्मात् अनेन तव पाणिस्पर्शः न लब्धः इति भावः। उत्प्रेक्षालङ्कारः ॥२२॥

Prose. प्रत्यग्रमज्जनविशेषविविक्तकान्तिः (मूर्तिः) कौसुम्भरागरुचिरस्फुरदंशुकान्ता (त्वम्) मकरकेतनमर्चयन्ती बालप्रवालविटपिप्रभवा लतेव विभ्राजसे ॥२०॥

दयिते, स्मरपूजाव्यापृतेन हस्तेन त्वया स्पृष्ट एषः अशोकः उद्भिन्नापरमृदुतरकिसलयः इव लक्ष्यते ॥२१॥

अयम् अनङ्गः अद्य ध्रुवमनङ्गत्वं निन्दिष्यति। यत् अनेन तव पाणिस्पर्शोत्सवः न संप्राप्तः ॥२२॥

Beng. Trans. প্রিয়ে,—তুমি সদ্যঃ স্নানবিশেষের দ্বারা পবিত্রকান্তি ও কুসুম্ভ-রঞ্জিত উজ্জ্বল বসনপরিধান করিয়া মদনপূজায় ব্যাপৃত হওয়ায় (সদ্যঃস্নাত) নবপল্লবশোভিত তরু হইতে সমুদ্ভূতা লতার ন্যায় শোভা পাইতেছ ।২০।

পুনশ্চ—প্রিয়ে, কামদেবের পূজায় ব্যাপৃত তোমার হস্তের দ্বারা স্পৃষ্ট এই অশোক বৃক্ষকে দেখিয়া মনে হইতেছে যেন অন্য একটী অতি কোমল পল্লব ইহা হইতে সমুদ্গত হইয়াছে ।২১।

পুনশ্চ—আজ এই অনঙ্গ নিশ্চয়ই তাহার শরীরহীনতার নিন্দা করিবে, কারণ তোমার পাণিস্পর্শজনিত পরমসুখ আজ সে পাইতে পারিল না ।২২।

কাঞ্চন—দেবি, ভগবান্ প্রদ্যুম্নের অর্চ্চনা হইয়াছে। এখন মহারাজের যথাযোগ্য পূজা ও অভ্যর্থনা করুন।

বাসব—তাহা হইলে কুসুম ও বিলেপন (চন্দনাদি) আনয়ন কর।

কাঞ্চন—দেবি, এ সকল প্রস্তুত রহিয়াছে।

(বাসবদত্তা রাজাকে পূজার অভিনয় করিলেন)

Eng. Trans. My beloved, while worshipping the fish-bannered deity you shine as a creeper on a tree with fresh-grown twigs—your beauty being enhanced by fresh bath and your robes looking beautiful and brightened at the border by the red dye of Kusumbha flowers. 20.

Also—my beloved, being touched by your hand engaged in the adoration of the god of love, this Ashoka tree appears to possess a separate twig having sprouted out of it. 21.

Also—this body-less god of love will surely regret his bodilessness to-day as he has not been able to enjoy the bliss of the touch of your hand. 22.

Kánchana—Madam, the worship of the god Pradyumna is finished. Now let a fitting adoration and honour be done to His Majesty.

Vásava—Then bring me the flowers and unguents (such as sandal-paste etc).

Kánchana—your ladyship, all these things are ready.

(Vásavadattá acts the worship of the king.)

सागरिका—(गृहीतकुसुमा) हद्धी हद्धी ! कहं कुसुमलोहोक्खित्तहिअआए अतिचिरं ज्जेव्व मए किदं । ता इमिणा सिन्दुवारविडवेण ओवारिअसरीरा भविअ पेक्खामि । (विलोक्य) कधं पेक्खिदो ज्जेव्व[1] अपुव्वो कुसुमाउहो । अम्हाणं तादस्स अन्तेउरे [2]चित्तगदो अच्चीअदि । इह पच्चक्खीकिदो, ता अहं-पि इमेहिं कुसुमेहिं इह ट्ठिदा ज्जेव्व भअवन्तं कुसुमाउहं पूअइस्सं । (इति कुसुमानि प्रक्षिपति) णमो दे भअवं कुसुमाउह, सुहदंसणो मे भविस्ससि[3] । दिट्ठं जं दट्ठव्वं[4] । अमोहदंसणो

1 कहं पच्चक्खो ज्जेव्व भअवं कुसुमाउहो इह पूअं पडिच्छदि । 2 तत्थ चित्तगदो ।
3 अमोहदंसणो मे दाणिं । 4 क्वचित् पुस्तके नास्ति ।

मे भविस्ससि। (इति प्रणमति) अच्चरिअं अच्चरिअं। दिट्ठोवि पुणो पेक्खिदव्वो। ता जाव ण कोवि मं पेक्खदि दाव ज्जेव्व गमिस्सं। (इति कतिचित् पदानि गच्छति)। (क)

काञ्चन—अज्ज वसन्तअ! एहि संपदं तुमंपि सोत्थिवाअणं पडिच्छेहि। (ख)

(विदूषकः उपसर्पति)

वासव—(विलेपनकुसुमाभरणदानपूर्वकम्) अज्ज! सोत्थिवाअणं पडिच्छ (इत्यर्पयति) (ग)।

विदूषक—(सहर्षं गृहीत्वा) सोत्थि भोदीए। (घ)

(क) हा धिक् हा धिक्! कथं कुसुमलोभोत्क्षिप्तहृदयया अतिचिरं एव मया कृतम्। तद् अनेन सिन्दुवारविटपेन अपवारितशरीरा भूत्वा प्रेक्षे। कथं प्रेक्षित एव अपूर्वः कुसुमायुधः। अस्माकं तातस्य अन्तःपुरे चित्रगतः अर्च्यते। इह प्रत्यक्षीकृतः, तदहमपि एभिः कुसुमैः इह स्थिता एव भगवन्तं कुसुमायुधं पूजयिष्यामि। नमस्ते भगवन् कुसुमायुध, शुभदर्शनो मे भविष्यसि। दृष्टं यद् द्रष्टव्यम्। अमोघदर्शनो मे भविष्यसि। आश्चर्यं आश्चर्यं! दृष्टोऽपि पुनः प्रेक्षितव्यः। तद् यावत् न कोऽपि मां प्रेक्षते तावदेव गमिष्यामि।

(ख) आर्य वसन्तक, एहि साम्प्रतं त्वमपि स्वस्तिवाचनं प्रतीच्छ।

(ग) आर्य, स्वस्तिवाचनं प्रतीच्छ।

(घ) स्वस्ति भवत्यै।

हा धिगिति। कुसुमलोभेन उत्क्षिप्तम् अपवाहितं हृदयं यस्याः तया। शुभदर्शनः कल्याणदर्शनः, अमोघदर्शनः सफलदर्शनः, एतेन वत्सराजं प्रति सागरिकायाः अनुरागातिशयः व्यज्यते। स्वस्तिवाचनम् स्वस्ति कल्याणाय वाचनं 'स्वस्ति स्यात् मङ्गले पुण्ये' इति मेदिनी। आर्य इति विदूषकस्य ब्राह्मणत्वे तमुद्दिश्य उक्तिः 'आर्येति ब्राह्मणं ब्रूयात्' —भरतः

Beng. Trans. সাগরিকা—হা ধিক্ হা ধিক্! কুসুমলোভে আমার মন বিক্ষিপ্ত হওয়ায় আমি অনেক দেরী করিয়া ফেলিয়াছি। এখন এই সিন্দুবার বৃক্ষের আড়ালে আত্মগোপন করিয়া দেখিব। (অবলোকন করিয়া) অপূর্ব্ব কুসুমায়ুধই দেখিলাম! আমার পিতার অন্তঃপুরে চিত্রে অঙ্কিত কামদেবের পূজা হইয়া থাকে। এখানে সাক্ষাৎ দেখিতে পাওয়া গেল। এখন আমিও এই সমস্ত কুসুমের দ্বারা ভগবান্ কুসুমায়ুধকে পূজা করি। (এই বলিয়া কুসুমসকল নিক্ষেপ করিলেন)। ভগবন্ কুসুমায়ুধ, তোমাকে প্রণাম করি, তোমার দর্শন আমার কল্যাণের নিমিত্ত হউক। যাহা দ্রষ্টব্য তাহা দেখা গেল। তোমার দর্শন আমার পক্ষে সাফল্যমণ্ডিত হউক। (প্রণাম করিলেন)। আশ্চর্য্য, একবার দেখিলেও পুনরায় দেখিবার উপযুক্ত। তা যাহাতে কেহ আমাকে দেখিতে না পায়, এমনভাবে আমি সরিয়া পড়ি। (কয়েক পদ গমন করিলেন)

কাঞ্চন—আর্য্য বসন্তক, এখন এস, তুমিও স্বস্তিবাচন গ্রহণ কর।

(বিদূষক নিকটবর্ত্তী হইল)

বাসব—(চন্দন, কুসুম ও আভরণ দান করিয়া) আর্য্য, স্বস্তিবাচন গ্রহণ করুন।

বিদূষক—(আনন্দে গ্রহণ করিয়া) মহিষীর কল্যাণ হউক।

Eng Trans. Ságariká—Alas! Alas! My mind being diverted by the temptation of flowers I have made a great delay. Now concealed behind the Sinduvára tree I shall observe (the festival). (Looking) Oh I have seen an unforeseen flower-arrowed god. In the harem of my father the deity Cupid as drawn in a picture is worshipped; but here he is seen in person. Now, I too shall worship the flower-arrowed deity with these flowers. (Thus saying she offers the flowers). Oh flower-arrowed god! I bow to thee; let this sight of yours be for the good of mine. What is worth seeing has been observed today. May your sight be of unfailing success to me. (Bowing down) Wonder, wonder! though seen (once) he is to be seen again. Now, I shall slip away so that no one can detect me.

Kánchana—Noble Vasantaka! Now you too come here and receive your benediction-presents.

(Vidushaka approaches)

Vasava—(offering sandal-paste, flowers and ornaments) Noble Brahmana, please receive your benedictory presents.

Jester—(Accepting joyfully) Let good fortune attend your ladyship !

(नेपथ्ये वैतालिकः पठति)

अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवौ,
आस्थानीं समये समं नृपजनः सायन्तने सम्पतन् ।
सम्प्रत्येष सरोरुहद्युतिमुषः[1] पादांस्तवासेवितुं
[2]प्रीत्युत्कर्षकृतो दृशामुदयनस्येन्दोरिवोद्वीक्षते ॥२३॥

सागरिका—[3](श्रुत्वा सहर्षं परिवृत्य राजानं दृष्ट्वा सस्पृहम्) कहं अअं सो राआ उदअणो णाम जस्स अहं तादेण दिण्णा ! ता परप्पेसणकरिसिदं वि मे जीविदं एदस्स दंसणेण दाणिं बहुमदं संवुत्तं ! (क)

राजा—कथमुत्सवापहृतचेतोभिरस्माभिः सन्ध्यातिक्रमोऽपि नोपलक्षितः । [4]देवि पश्य—

उदयतटान्तरितमियं[5] प्राची सूचयति दिङ् निशानाथम् ।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥२४॥

देवि तदुत्तिष्ठावः[6] । आवासाभ्यन्तरमेव प्रविशावः ।

(सर्वे उत्थाय परिक्रामन्ति)

(क) कथम् अयं सः राजा उदयनो यस्याहं तातेन दत्ता ! तत् परप्रेषणकर्षितमपि मे जीवितं एतस्य दर्शनेन इदानीं बहुमतं संवृत्तम् !

1. मुखः 2. प्रत्युत् 3. आकर्ण्य (सोद्वेगम्) 4. सम्प्रति परिणतमहः, देवि पश्य 5. तदुत्तिष्ठ ।

सागरिका—कहं पत्थिदा देवी ! भोदु । तुरिअं गमिस्सं । (राजानं सस्पृहं दृष्ट्वा निःश्वस्य) कधं मन्दभाइणीए मए पेक्खिदुं वि चिरं ण पारिदो अअं जणो । (क) (इति निष्क्रान्ता)

राजा—(परिक्रामन्)

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा
पश्याब्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम् ।
श्रुत्वा ते परिवारवारवनितागीतानि भृङ्गाङ्गना
लीयन्ते मुकुलान्तरेषु शनकैः सञ्जातलज्जा इव ॥२५॥

(इति निष्क्रान्ताः सर्वे)

इति मदनमहोत्सवो नाम प्रथमोऽङ्कः

(क) कथं प्रस्थिता देवी ! भवतु, त्वरितं गमिष्यामि । कथं मन्दभागिन्या मया प्रेक्षितुमपि चिरं न पारितः अयं जनः ।

वैतालिकः मागधः । विविधश्चासौ तालः, तेन चरतीति वैतालिकः स्तुतिकीर्तनविद् । अस्तापास्तेति । अस्ते अस्ताचले अपास्ताः निक्षिप्ताः समस्ताः भासः किरणा येन तस्मिन् रवौ नभसः पारं प्रयाते अस्तङ्गते इत्यर्थः । सायन्तने समये सायं काले इष्टां लोकनयनानां प्रीत्युत्कर्षकृतः आनन्दातिशयं विदधतः सुधामयूखत्वात्, (राजपक्षे) रक्षणशीलत्वात् रमणीयाकृतित्वाच्च इत्यर्थः । इन्दोः चन्द्रस्य इव तव सरोरुहद्युतिमुषः कमलशोभापहारिणः, चन्द्रोदये कमलानां निमीलनेन शोभापगमात् । पादान् (चन्द्रपक्षे) मयूखान् (राजपक्षे) चरणौ बहुवचनं त्वय्यादरात् इत्यर्थः । सेवितुं एषः नृपजनः प्रस्तावनायां पादपद्मोपजीवी राजसमूह इति यदुक्तं तस्यैव समर्थनम् । सम्प्रति आस्थानीं राजसभां समं युगपत् सम्पतन् उदीक्षते औत्सुक्येन अपेक्षते । ऊर्ध्वं प्रेक्षते च । शार्दूलविक्रीडितं वृत्तम् । श्लेषानु-प्राणितेयमुपमा । पादान् इत्यत्र श्लेषः ॥२४॥

तत्परेति । परस्य प्रेष्यं प्रेरणं पराद्देशकारित्वमिति यावत् वासवदत्तायाः आज्ञा-कारित्वमुद्दिश्य कथयतीति भावः । तेन परप्रेषणेन कथितं श्लिष्टमपि जीवितं एतस्य

उदयनस्य दर्शनेन इत्यर्थः। उदयतटेति। इयं प्राची पूर्व्वा दिक् उदयतटान्तरितं उदयाचलाच्छन्नं निशानाथं रमणी हृदयस्थितं प्रियम् इव परिपाण्डुना (प्राचीपक्षे) चन्द्रोदयात् प्रागेव धवलिमानमापन्नेन (रमणीपक्षे) म्लानेन मुखेन सूचयति। यथा काचित् रमणी हृदयावस्थितम् अभिमतं जनं वदनपाण्डुतया सूचयति तथैयं प्राची दिक् चन्द्रोदयात् प्राक् आसादितधवलिमा उदयाचलाच्छन्नं चन्द्रोमुदीयमानं सूचयतीति अभिप्रायः॥ आर्य्यावृत्तम्। उपमालङ्कार॥२४॥

देवीति। देवि शशिनः श्रीभातिरस्कारिणा तन्मुखपङ्कजेन मुखपद्मेन अब्जानि पद्मानि विनिर्जितानि सन्ति विच्छायतां मालिन्यं गच्छन्ति प्राप्नुवन्ति। परिवाराः एव वारवणिताः तासां परिजनगणिकानाम् गीतानि श्रुत्वा भृङ्गाङ्गनाः सञ्जातलज्जाः लज्जिताः इव वारवणितानां गीतैः उत्कर्षादि इति भावः। मुकुलान्तरेषु शनकैः मन्दं लीयन्ते समाश्रयन्ते॥ शार्द्दूलविक्रीडितं वृत्तम्। उत्प्रेक्षालङ्कारः॥२५॥

इति प्रथमोऽङ्कः

Prose order. अस्तापास्तसमस्तभासि रवौ नभसः पारं प्रयाते इमां प्रीत्युत्कर्षकृतः इन्दोः इव उदयनस्य तव सरोरुहद्युतिमुषः पादान् आसेवितुं सम्प्रति एषः नृपजनः सायन्तने समये आस्थानीं सम्पतन् उद्वीक्षते॥२३॥

इयं प्राची दिक् रमणी हृदयस्थितं प्रियम् इव परिपाण्डुना मुखेन उदयतटान्तरितं निशानाथं सूचयति॥२४॥

देवि, पश्य—शशिनः श्रीभातिरस्कारिणा त्वन्मुखपङ्कजेन विनिर्जितानि अब्जानि सहसा विच्छायतां गच्छन्ति। भृङ्गाङ्गनाः ते परिवारवारवनितागीतानि श्रुत्वा सञ्जातलज्जाः इव शनकैः मुकुलान्तरेषु लीयन्ते॥२५॥

নেপথ্যে বৈতালিক পাঠ করিল

Beng. Trans. অস্তাচলে কিরণরাশি নিক্ষেপ করিয়া সূর্য্যদেব নভোমণ্ডলের পরপারে চলিয়া গেলে সভাস্থিত সমস্ত রাজলোক সায়ংকালে জনগণের দৃষ্টির আনন্দবর্দ্ধক উদীয়মান চন্দ্রের ন্যায়—পদ্মের শোভাপহরণকারী আপনার পাদদ্বয় (চন্দ্রপক্ষে কিরণ) সেবা করিবার নিমিত্ত অপেক্ষা করিয়া রহিয়াছেন (চন্দ্রপক্ষে—ঊর্দ্ধদিকে নিরীক্ষণ করিয়া রহিয়াছেন)।২৩।

সাগরিকা—(শুনিয়া সহর্ষে প্রত্যাবর্ত্তন পূর্ব্বক সস্পৃহভাবে রাজাকে দেখিলেন) এই কি সেই রাজা উদয়ন যাঁহার হস্তে আমার পিতা আমাকে অর্পণ করিয়াছেন! এখন ইঁহাকে দেখিয়া পরের আজ্ঞাপালনহেতু ক্লিষ্ট আমার জীবন আজ আমার নিকট বহু আদরের বস্তু হইয়াছে!

রাজা—আমাদের চিত্ত উৎসবের দ্বারা অপহৃত হওয়ায় সন্ধ্যা যে অতিক্রান্ত হইয়াছে তাহা আমরা লক্ষ্য করি নাই।

মহিষি, দেখ—যেমন কোনও রমণী নিজের হৃদয়স্থিত প্রিয়কে নিজের পাণ্ডুবর্ণ মুখমণ্ডল দ্বারা সূচিত করে, সেইরূপ এই পূর্ব্বদিক্ শুভ্রবর্ণ দ্বারা উদয়াচলের অন্তরালে আচ্ছন্ন চন্দ্রদেবের সূচনা করিতেছে ।২৪।

তাহা হইলে গৃহাভ্যন্তরে প্রবেশ করা যাউক (সকলে উঠিয়া পরিক্রমণ করিলেন)

সাগরিকা—মহিষী কি প্রস্থান করিলেন? যাহা হউক, আমিও শীঘ্র যাইব। (রাজাকে সস্পৃহভাবে দেখিয়া নিশ্বাস পরিত্যাগ করিলেন।) আমি কিরূপ মন্দভাগিনী যে আমি ইঁহাকে অধিকক্ষণ দেখিতেও পাইলাম না। (নিষ্ক্রান্ত)

রাজা—(পরিক্রমণ করিয়া), দেবি, চন্দ্রের শোভাকে তোমার যে মুখপদ্ম তিরস্কার করিয়াছে, দেখ সেই পদ্মের দ্বারা বিনির্জ্জিত হইয়া সহসা এই পদ্মগুলি মলিনতা প্রাপ্ত হইয়াছে। তোমার বারবনিতা-পরিজনগণের গান শ্রবণ করিয়া ভ্রমরীগণ লজ্জায় অভিভূত হইয়া মুকুলাভ্যন্তরে লুক্কায়িত হইতেছে ।২৫।

(সকলে নিষ্ক্রান্ত)

মদনমহোৎসব নামে প্রথমাঙ্ক সমাপ্ত

Eng. Trans. (The bard sings out hehind the screen) The Sun having traversed the sky after casting all his rays on the Setting-mountain at the hour of evening, this host of princes assembled in the chamber-hall looks up at present to Udayana causing excessive joy to the sight (of the people) like the rising moon, with a view to waiting upon your feet (or the moon-beams) depriving the lotuses of their lustre. 23.

Ságariká—(Listening turns round in delight and seeing the King with eagerness) How, is this the king Udayana to whom I have been betrothed by my father! Now though my life is

harrowed by servitude unto others (Queen), yet at the sight of this person, it (life) is of great worth to me at present.

King.—How it is that our mind being carried away by the festival, we have not noticed the evening passing away ! O my lady, behold—

The eastern direction indicates by whiteness of appearance the lord of the night (i.e., the moon) concealed behind the Rising mountain, as a lovely woman does her beloved hidden in her heart by means of her pale face. 24.

(All rise and walk round)

Ságariká—How, the Queen has departed ! Now I shall go hastily. (Looking at the King with eagerness and breathing a deep sigh) How unfortunate I am that I could not see this person even for a long time !

(Exit)

King—(Going round), O Queen, behold,—the lotuses now being humbled by your lotus-like face overshadowing the beauty of the moon, suddenly grow lustreless ; the female bees hearing the songs of your attendant.courtezans feel ashamed, as it were, and slowly hide themselves within the buds (i.e., lotus-buds). 25.

(All exeunt)

Here ends the First Act entitled "The Great Cupid Festival."

Ratnavali

Act I

Notes

P. 1. महाकवि श्रीहर्षविरचिता—Apart from Harsha being a great ruler he was a great poet who wrote three dramas namely Ratnávali, Priyadars´iká and Nágánanda. The first two of these mutually correspond in their subject-matter, but as regards the third Shri Harsha wrote it with a Buddhistic tinge when in the last stage of his life he was inclined towards Buddhism. But the subject-matters of these three dramas are found in the Kathásaritságara of Somadeva. That Shri Harsha was a great poet and that he apart from his royal duties found diversion in the cultivation of poetry is testified by Jayadeva who puts him along with other great poets.

Cf. "यस्याश्चोरश्चिकुरनिकुरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षः हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥"

रत्नावली—The name of the Drama after the name of the heroine or according to some scholars after the jewel-necklace that play a prominent part in the recognition of the heroine. रत्नावलीम् अधिकृत्य कृता नाटिका इति रत्नावली + अण् by the rule 'अधिकृत्य कृते ग्रन्थे' and the suffix अण् is elided by the rule 'लुबाख्यायिकाभ्यो बहुलम् ।' आख्यायिका here means all sorts of compositions in general.

Then begin the Nándi Shlokas for a good finis of the work in accordance with the traditional practice of the Sanskrit play-

wrights. In the present work the Nándi Shlokas are 5 in number of which one is regarded as an interpolation and so is found absent in some editions.

पादाग्रस्थितया—Standing on tiptoe. पादयोः अग्रे (ष्ष्ठीतत्) ; ताभ्याम् स्थिता (श्यातत्) तया ; qualifying गिरिजया ।

नम्रताम्—A stooping posture. नम्रायाः भावः इति नम्रा + त्व = नम्रत्व, the पुंवद्भाव is provided by the rule त्वतलोर्गुणवचनस्य ।

शम्भोः—शं सुखं भावयतीति शम् + भू + णिच् + डु ; here is णिच् is implicitly added to the root भू ।

सस्पृहलोचनत्रयपथम्—The range of the three wistful eyes (i. e., look of love). स्पृहया सहितानि (बहुव्रीहि) तानि लोचनानि (कर्मधा) तेषां त्रयम् (ष्ष्ठीतत्) तस्य पन्थाः (षष्ठीतत्) ; the समासान्त अ is added to पथिन् by the rule "ऋक्पूरब्धूःपथामानक्षे" ।

यान्त्या—या + शतृ + स्त्रियां ङीप् ; alt. form यात्या by the rule "भूदिवाद्योः शतुर्नुम् वा तुदादेरदादेराजन्तस्य च." The root या is of अदादि class.

ह्रीमत्या—Bashful. ह्रीः अस्याः विद्यते इति ह्री + मतुप् + स्त्रियां ङीप् तया । ह्री (धातु) + क्विप् = ह्रीः ।

ईहितः—Intended. ईह् (चेष्टायाम्) + क्तः कर्मणि । Though the root ईह् means a physical effort, yet all such efforts are based upon volition (सङ्कल्प) । Cf. सर्वे सङ्कल्पजाः स्मृताः—मनु । Conj. ईहते (भ्वादि-आ), ईहाञ्चभूव, ईहामास etc. ईहित here qualifies कुसुमाञ्जलिः ।

सपुलकास्वेद etc.—Adj. to गिरिजया । पुलकश्च स्वेदोद्गमश्च उत्कम्पश्च (द्वन्द्वः), तैः सहिता या (बहु) तया । पुलक, स्वेद, etc., are the सात्त्विक भावs which are eight in number. These are nothing but the outward manifestations of eight different states of a strong internal feeling indicating the calmness of self. (सत्त्वं नाम स्वात्मविश्रामप्रकाशकारी कश्चनान्तरो धर्मः—सा. द.)

They are :—स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ।

वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥ सा: द:

N. B. These सात्त्विकभावs arose in Párvati as a result of strong feeling of love towards her lord who was also in a similar condition. कम्प means tremor 'अथ वेपथुः कम्पः' इत्यमरः ।

विस्रस्यन्—Slipping. वि – स्रंस् + शतृ । Adj. to कुसुमाञ्जलिः ।

कुसुमाञ्जलिः—Handful of flowers. अञ्जलि literally means the space created by joining two plams. Slipping or falling of an अञ्जलि is an impossible meaning. So अञ्जलि by implied meaning means here the flowers consisted in the अञ्जलि ।

अन्तरे—Intervening space.

वः—युष्मान् and अस्मान् are meant here by the rule of एकशेष "त्यदादीनि सर्वैर्नित्यम्" ।

The metre is here शार्दूलविक्रीडित, the definition of which is सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम् । The scansion is :—

म			स			ज			स			त			त			ग
—	—	—	◡	◡	—	◡	—	◡	◡	◡	—	—	—	◡	—	—	◡	—
पा	दा	ग्र	स्थि	त	या	मु	हुः	स्त	न	भ	रे,	णा	नी	त	या	न	म्र	तां

मगण = — — —　　　रगण = — ◡ —

सगण = ◡ ◡ —　　　नगण = ◡ ◡ ◡

जगण = ◡ — ◡　　　यगण = ◡ — —

भगण = — ◡ ◡　　　तगण = — — ◡

The figure of speech here is काव्यलिङ्ग ।

Ch. of voice :...... ...ईङ्कितेन...विस्रस्यता...कुसुमाञ्जलिना छिन्न... ....यूयम्......पाय्यन्ताम् ॥

P. 3. Shloka 2. औत्सुक्येन—out of eagerness. हेतौ तृया। उत्सुकस्य भावः इति उत्सुक + ष्यञ् ब्राह्मणादित्वात् ।

कृतत्वरा—Adj. to गौरी। कृता त्वरा यया सा (बहु)। Hastening.

सहभुवा—Inherent, natural ; adj. to औत्सुक्येन सह भवतीति सह - भू + क्विप् कर्त्तरि।

व्यावर्त्तमाना—Turning back ; वि - आ-वृत् + शानच् ; adj. to गौरी।

क्रिया—ईहा तया ; क्री deciined—क्रीः, क्रियौ, क्रियः etc.

तैस्तैः—various. द्विवचनं वीप्सार्थे by the rule "नित्यवीप्सयोः"।

N. B. In a construction तत् always as a rule follows यत् by the dictum "यत्तदोर्नित्यसम्बन्धः।" But here in the Shloka तैस्तैः has been used without reference to यच्छब्द in the construction. This is here justified by the provision "तच्छब्दस्य प्रक्रान्तप्रसिद्धानुभूतार्थत्वे यच्छब्दस्यार्थत्वम्"—सा: द: (VII). "प्रक्रान्तप्रसिद्धानुभूतार्थतच्छब्दो यच्छब्दोपादानं नापेक्षते"—काव्यप्रकाशः। Here reference of Shiva and Gauri comes from the previous Shloka, so reference by यत् is not required.

बन्धुवधूजनस्य—बन्धुः एव वधूजनः (कर्मधा) or बन्धूनां वधूजनः (षष्ठीतत्)। The wives of the relatives or female friends.

वचनैः—Words of requests ; अनुक्ते कर्त्तरि ३या।

आभिमुख्यम्—The state of standing in presence. मुखम् अभि (अव्ययीभावः) अभिमुखम्। अभिमुखस्य भाव इति अभिमुख + ष्यञ्। आभिमुख्यं is the indirect object (गौणकर्म) of नीता। The construction is वचनैः गौरी आभिमुख्यं नीता (passive) ; वचनानि गौरीम् आभिमुख्यं नीतवन्ति (active).

वरम्—Husband ; परमिति पाठे परम् आत्त-क्रियायाः विशेषणम्। परम्—too much.

आत्तसाध्वसरसा—साध्वसञ्च रसश्च साध्वसरसौ (द्वन्द्वः)। आत्तौ साध्वसरसौ यया (बहु) सा ; or साध्वसमेव रसः (कर्मधा) आत्तः साध्वसरसः यया (बहु) सा। आ - दा + क्त = आत्त, alt. form आदत्त meaning गृहीत। साध्वस means

'fright' ; रस means love. expression means "she was taken with fright mingled with love." Fright is owing to her being newly married. Love is owing to her hope of being united with her beloved husband.

नवे सङ्गमे—In her new union.

संरोहत्पुलका—With her hairs standing on their end. This state of Gauri indicates her strong feeling of love.

संरोहन्त: पुलका: यस्या: (बहु) सा । "पुलको लोमहर्षणम्" इत्यमर: ।

श्लिष्टा—Embraced ; adj. to गौरी ; श्लिष् + क्त कर्मणि । Coj. श्लिष्यति etc.

शिवाय—४र्थी by the rule 'क्लृपि सम्पद्यमाने च' ।

In this S'loka the sentiment is शृङ्गार with रति as स्थायी भाव । The metre is शार्दूलविक्रीडित as above. The figure of speech is here स्वभावोक्ति as the manner of vivid description of the love of newly married Gauri is only capable of being understood by the poet.

The definition as given in Darpana is as :—

स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् ।

P. 7. S'loka 3. क्रोधेद्धै:—blazing with wrath ; adj. to दृष्टिपातै: । क्रोधेन इद्धा: (इत्यतत्) तै: । इन्ध (burn) + क्त कर्मणि ।

दृष्टिपातै:—eye-glances. दृष्टीनां पाता: (इत्येतत्) तै: ।

त्रय: वह्नय:—Three sacrificial fires namely आहवनीय, गार्हपत्य and दक्षिण ।

उपशमिता:—Extinguished. उप – शम् + णिच् + क्त कर्मणि ।

त्रासार्त्ता:—Adj. to ऋत्विज: ; त्रासेन आर्त्ता: or ऋता: इत्या तत् ।

ऋत्विज—Family-priests who worship (for the यजमानs) in

different seasons (i. e., times). ऋतौ यजन्ति ये ते इति ऋतु – यज् + क्विन् । The definition of ऋत्विक् as given in Manu is

"अग्न्याधेयं पाकयज्ञानग्निष्टोमादिकान् मखान् ।
यः करोति वृतो यस्य स तस्यर्त्विगिहोच्यते ॥"

"ऋत्विजो याजकाश्च ते"—इत्यमरः ।

चपलगणगृहीत etc.—Adj to ऋत्विजः, with their cloths for turban being snatched away by the Ganas (the formidable attendants).

चपलाः गणाः (कर्मधाः) तैः हृतानि (३यातत्) तादृशानि उष्णीषपट्टानि येषां ते । उष्णीषार्थं पट्टानि (शाकपार्थिवादित्वात् समासः) । उष्णीष means turban. "उष्णीषः शिरोवेष्टः-"—इत्यमरः ।

अधः पतन्ति—fall down below (i. e., from the elevated sacrificial altars). They were dragged down from the elevated place.

देवैः विद्रुतम्—The gods ran away (through fear of life). वि – द्रु + क्त भावे । विद्रुत means 'escape', 'run away'.

मखमथनविधौ—In the matter of the destruction of the sacrifice. मखस्य मथनं (६ष्ठीतत्) तस्य विधिः (६ष्ठीतत्) तस्मिन् ।

आत्तहासः—Beginning to laugh. आत्तः हासः येन (बहु) सः । In the reading of अट्टहास it means 'boisterous' laughter laughed by S'iva at the time of destruction.

देश्यै—क्रियार्थोगे ४र्थी । क्रिया is शंसन् ।

शंसन्—while relating.

This s'loka refers to the destructive and horror-striking laugh of S'iva for destroying the sacrifice of Daksha in order to avenge the death of Sati (see allusion).

The sentiment is here रौद्र with क्रोध as the स्थायी भाव and

Virabhardra and the ganas are the आलम्बनविभाव। The death of Sati is उद्दीपनविभाव। The metre is स्रग्धरा, the definition of which is "म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्"। The scansion is :—

म र भ न य य य

— — — — ⏑ — — ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — — ⏑ — — ⏑ — —

क्रो धे द्धैः दृ ष्टि पा तैः, स्त्रि भि रु प श मि ता, व ह्न यो मी त्र यो ऽपि,

N. B. The last syllable of a पाद is regarded as optionally long and short.

Ch. of voice.—अमीभिः त्रिभिः वह्निभिः उपशमितैः (अभूयत)। त्रासार्तैः ऋत्विग्भिः चपलगणहृतोष्णीषपट्टैः (सद्भिः)...पल्यते। दक्षेण नूयते, पत्न्या विलप्यते, देवाः विद्रुतवन्तः...शिवेन शंसता यूयं पायध्वम्।

P. 5. The interpolated s´loka सम्प्रासम् etc. which admits of a double meaning, one of which accrues to S´iva and other to Krishna.

मकरध्वजेन—(1) By the sea (of which मकर is a mark), (2) by the god of love (whose banner is marked with a fish). मकरः ध्वजं (चिह्नं or पताका) यस्य (बहु) तेन।

मथनं—(1) Churning, (2) burning or destruction. मन्थ् (मथ्) + ल्युट् (अन)।

त्वत्तः—From thee ; it refers to (1) Krishna and (2) S´iva युष्मद् + तस्।

मदर्थे—For me ; this refers to (1) लक्ष्मी for whom the ocean was churned, and (2) Párvati for whose sake the god of love was reduced to ashes by S´iva. cf.

"क्रोधं प्रभो संहर संहरेति यावद् गिरः खे मरुतां चरन्ति।
तावत् स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार" ॥—Kumar III.

तदयुक्तं—It implies a negative way of speaking as न युक्तम्।

बहुमार्गगां—Refers to (1) the Ganges (that flows in various ways) and (2) Sarasvati (who is explicable in various ways) or Kubjá (by whom Krishna was befriended at Mathurá) who adopts various way for satisfying her passion.

ताम्—गङ्गाम् or सरस्वतीम्।

स्वभावकुटिलाम्—(1) Crooked (in course) by nature, (2) guileful by disposition (refers to Sarasvati).

कृष्णकण्ठग्रहं मुञ्च—This impression can be constructed (1) in the case of Krishna and (2) in the case of S'iva in the following manner :—

(1) हे कृष्ण! कण्ठग्रहं मुञ्च (Oh Krishna, give up embracing my neck).

(2) हे कृष्णकण्ठ! ग्रहं मुञ्च (Oh blue-necked S'iva, give up catching hold of me).

अनुनय—Implore.

अद्रितनया—अद्रेः तनया (इत्तीतत्)।

पायात्—पा + यात् आशिषि। पा धातु here means 'to protect'. The figure of speech is here श्लेष। By the श्लिष्ट words such as मकरध्वजेन etc., शिव and कृष्ण are simultaneously referred to. So the two meanings referring to thc two deities stand out prominent like two fruits in one branch (एकवृन्तगतफलद्वयन्यायेन), one without undermining the other. The metre is here शार्दूलविक्रीडित।

Ch. of voice......मथनेन.. सम्प्राप्तेन (अभूयत)। „ तदयुक्तेन... (भूयते) सा...स्वभावकुटिला...अनुनीयताम् ग्रहः मुच्यताम्।···यः जयी अद्रितनयया लज्जया च...तेन यूयम् पायेध्वम्।

P. 9. S'loka 4. उडुपतिना—The lord of stars i. e., the moon. उडु means stars. "तारकाप्युडु वा स्त्रियाम्" इत्यमरः । उडुपतिना जितम्—Let the lord of stars be attended with victory. The moon is the lord of the herbs. By his victory, the prosperous condition of herbs of the world is meant and thereby the general prosperity of the people of the country is indicated. जि + क्त भावे । द्विजवृषभाः—द्विजाः वृषभाः इव (उपमितकर्मधा) ; here the word वृषभ meaning 'bull' is used in the sense of the best by the dictum "स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः । सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः" इत्यमरः ।

निरुपद्रवाः—Free from troubles ; नास्ति उपद्रवः येषाम् (बहु) ते । उपद्रव means troubles, calamities, diseases etc.

समृद्धसस्या—Prosperous with harvests ; समृद्धं सस्यं यस्याः (बहु) सा । सम् – ऋध् + क्त = समृद्ध ।

प्रतपतु—Let shine or let assert.

चन्द्रवपुः—'Possessing a body like the moon'. चन्द्र इव वपुः यस्य (बहु) सः ।

नरेन्द्रचन्द्रः—नरेन्द्रः चन्द्रः इव 'उपमितं व्याघ्रादिभिः' इति समासः । Here an indirect reference is made regarding the king Shri Harsha and his prosperous reign. Here the metre is पुष्पिताग्रा "अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा" । In this metre the 1st and the 3rd lines of the s'loka contain 12 syllables (अक्षरs) and the 2nd and the both contain 13 syllables. The scansion is as follows



1st line :—जि त मु डु प ति ना न मः सु रे भ्यः

न ज ज र ग

⌣ ⌣ ⌣ ⌣ — ⌣ ⌣ — ⌣ — ⌣ — —

2nd line :— द्वि ज वृ ष भा नि रु प द्र वा भ व न्तु

The 3rd line will correspond to the 1st and the 4th to the 2nd line.

Ch. of voice.—जितेन (भूयते)...नमः (भूयते) द्विजवृषभैः निरुपद्रवैः भूयताम्, पृथिव्या सम्बद्धसस्यया भूयताम् प्रतप्यतां चन्द्रवपुषा नरेन्द्रचन्द्रेण।

N. B. These are the four Nándi s´lokas which are meant to suggest the subject-matter of the drama covertly (cf. नान्दी काव्यार्थसूचिका) and the definition of नान्दी points to the same fact ; viz.,—

"आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः।
तेषामवश्यं कर्त्तव्यं नान्दी नन्दीश्वर-प्रिया॥"

Here from the import of these 4 foregoing s´lokas the plot of the drama as manipulated in the four acts is suggested. By the 1st s´loka पादाग्रस्थितया etc., the subject-matter of the first act is indicated. By the worship of S´iva by Párvati, the adoration of the hero by the heroine Ságariká taking him for the god of love is indicated (cf. कथं प्रत्यक्ष एव अपूर्व्वः कुसुमायुधः etc.—Act I). In the s´loka औत्सुक्येन etc., the bashfulness of Ságariká when she was taken to the presence of the king by Susangatá and Susangatá's request to the King for propitiating the heroine etc., are indicated (cf. सुसङ्गता—भर्त्तः अतिकोपना खल्वेषा तदग्रहस्ते गृहीत्वा प्रसादयैनाम्—Act II) and the आत्मसाध्वसरसता in the case of गौरी is also applicable in the case of Ságariká (cf. सागरिका—सुसङ्गते किमिदानीं करिष्ये etc.—Act II. In the 3rd s´loka क्रोधेद्धैः etc., the destructive

anger of S'iva creating havoc in the sacrifice of Daksha the anger of Vásavadattá at her husband's insincerity is covertly suggested. The portion करुणं विलपति is also applicable to the case of Ságariká (cf. सागरिका हा तात हा मातः एवेदानीमहम् अनाथाशरणा etc.). In the fourth s'loka जितम् etc., by the general prosperity, the prosperity of the king Udayana by the marriage with Ságariká is meant. Thus the fourth s'loka suggests the plot as devoloped in the fourth Act. Here षोडशपदा नान्दी, the definition of पद being—

"श्लोकपादं पदं केचित् सुप्तिङन्तमथापरे ।
परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे ॥" नाट्यप्रदीपः

Here the श्लोकपाद is technically regarded as a पद। But the provision of षोडशपदा नान्दी is not generally found. The general provision regulating the number of पदs is "नान्दी पदैर्द्वादशभिरष्टाभिर्वा पदैरुत"। We quote here from Bharata's Nátyas'ástra (Baroda Ed. Ch. V) :—

"सूत्रधारः पठेन्नान्दी मध्यमं स्वरमाश्रितः ।
ततः पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कृताम् ॥१०९॥
नमोस्तु सर्व्वदेवेभ्यो द्विजातिभ्यः शुभं तथा ।
जितं सोमेन वै राज्ञा (cf :—verse IV) शिवं गोब्राह्मणाय च ॥११०॥
ब्रह्मोत्तरं तथैवास्तु हता ब्रह्मद्विषस्तथा ।
प्रशास्त्विमां महाराजः पृथिवीं च ससागराम् ॥१११॥
राष्ट्रं प्रवर्धतां चैव रङ्गस्याशा समृध्यतु ।
प्रेक्षाकर्तुर्महान् धर्म्मो भवतु ब्रह्मभाषितः ॥११२॥
काव्यकर्त्तुर्यशश्चास्तु धर्म्मश्चापि प्रवर्धताम् ।
इज्यया चानया नित्यं प्रीयन्तां देवता इति ॥११३॥
एवं नान्दी विधातव्या यथावल्लक्षणान्विता ॥११५॥

In मन्दारमरन्द the regulation of the पद्s in नान्दी is found as :

"अष्टाभिर्द्वादशभिः श्रेष्ठा तथा द्वादशभिः पदैः ।
अष्टादशपदैर्वापि द्वाविंशत्या पदैर्युता ॥"—

The rhetorician विद्यानाथ is of opinion that the limitation of the number of the पद्s in a नान्दी is not strictly observed—cf : 'कैश्चिन्नान्द्यां पदनियमो नाभ्युपगतः' । In any case the नान्दी of रत्नावली is comparatively of abnormal length. नान्द्यन्ते—After the Nándi. This expression just after the four fore-going s´lokas indicates that those s´lokas constitute the नान्दी । If this expression had come just before the fore-going s´lokas as is the case with some old Mss. of विक्रमोर्वशी of Kálidása then these s´lokas would have been included within the drama proper, and then the question of the पद्s would not have arisen. The definition of नान्दी is—

"नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी" ॥—भावप्रदीपः ।
"आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥"

The नान्दी is here a part of पूर्व्वरङ्ग which acc. to Bharata consists of twenty-two parts with प्रत्याहार and others. But all other parts of पूर्व्वरङ्ग being left out in later times, नान्दी as essential for averting evils attending the performance of the drama, is retained as indispensable ; cf :—

"यन्नाट्यवस्तुनः पूर्व्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्व्वन्ति पूर्व्वरङ्गः स उच्यते ॥
प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।
तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये ॥" सा: द: ।

P. 10. सूत्रधारः—The stage-manager. सूत्रं धारयतीति सूत्र+धृ+णिच् (स्वार्थे)+अण् by the rule "कर्म्मण्यण्"। सूत्र means व्यवस्था (arrangement). 'सूत्रं तन्तुव्यवस्थयोः' इति मेदिनी। He who makes preliminary arrangement for introducing the drama is called सूत्रधार who is defined as—

"नाट्योपकरणादीनि सूत्रमित्यभिधीयते।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते॥"

The characteristics of सूत्रधार as enumerated by मातृगुप्ताचार्य्य are :—

"चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः।
नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थ तत्त्ववित्॥
नानागतिप्रचारज्ञो रसभावविशारदः।
नाट्यप्रयोगनिपुणो नानाशिल्पकथान्वितः॥
छन्दोविधानतत्त्वज्ञः सर्व्वशास्त्रविचक्षणः।
तत्तद्गीतानुगलय-कलातालावधारणः॥
अवधाय प्रयोक्ता च योक्तॄणामुपदेशकः।
एवं गुणगणोपेतः सूत्रधारोऽभिधीयते॥"

His main function lies in the introduction of the drama proper after which he retires. Sutradhára is also identified with स्थापक whose presence is also found in some dramas.

अलमति etc.—This expression implies the uselessness of नान्दी being extended too far.

वसन्तोत्सवे—In the Spring-festival. वसन्तस्य उत्सवः (इतीतत्) तस्मिन्। This festival is celebrated in honour of Cupid on the 13th and 14th days in the bright half of the month of Chaitra. cf.

''मधुमासे तु सम्प्राप्ते शुक्लपक्षे चतुर्द्दशी ।
प्रोक्ता मदनभञ्जीति सिद्धिदा तु महोत्सवे ॥
पूजयिष्यन्ति ये मर्त्त्यास्तदङ्गभवपल्लवैः ।
ते यान्ति परमं स्थानं मदनस्य प्रभावतः ॥
चैत्रे मासि चतुर्द्दश्यां मदनस्य महोत्सवः ।
कुसुमितोक्तिभिस्तत्र गीतवाद्यादिभिर्नृणाम् ।
भगवांस्तुष्यते कामः पुत्रपौत्रसमृद्धिदः ॥ (तिथितत्त्वम्)

सबहुमानम्—with proper respect. बहुः मानः (कर्म्मधा) तेन सह विद्यमानं यथा स्यात् (बहु) तथा ; आहूय-क्रियायाः विशेषणम् ।

नानादिग्देशागतेन—coming from various quarters and countries. Adj. to राजसमूहेन ।

पादपद्मोपजीविना—subsisting on the lotus-like feet. पादौ पद्मे इव (उपमितकर्म्मधा) तयोः उपजीवी (६ष्ठीतत्) or पादपद्मे उपजीवितुं शीलं यस्य उपपदतत्—पादपद्मोप – जीव् + णिनिः । तेन । This shows that Shri Harsha was the paramount monarch commanding suzerainty over all other princes.

अपूर्व्ववस्तु etc.—Beautified by the construction of an attractive plot.' नास्ति पूर्व्वं यस्मात् तत् (बहु) ; अपूर्व्वं वस्तु (plot) (कर्म्मधा) तेन अलङ्कृता (३यातत्) । Here the poet tacitly gives a hint of the innovations that he has made on the original plot of the वत्सराजचरितम् ।

रत्नावली—The name of the नाटिका after the heroine रत्नावली the daughter of the king Simhala. नाटिका, सट्टक other small dramas are named after the names of their heroines. cf. 'नाटिका सट्टकादीनां नायिकाभिर्विशेषणम् ।'

श्रोत्रपरम्परया—श्रोत्राणां परम्परा (६ष्ठीतत्) ; by hearsay.

प्रयोगतः—By way of representation. प्र – युज् + घञ् = प्रयोगः। प्रयोग + तसिल् (in तृया) = प्रयोगतः i.e., प्रयोगेण।

सकलजन etc.—Adj. to राज्ञः। "Delighting the hearts of all people." सकलाः जनाः (कर्मधा) तेषां हृदयानि (षष्ठीतत्) तेषां आह्लादीनि (षष्ठीतत्) तस्य। The epithet indicates the popularity attained by the King Shri Harsha.

अनुग्रहबुद्ध्या—अनुग्रहस्य बुद्धिः (षष्ठीतत्) तृया।

यथावत्—In proper manner.

नाटयितव्या—should be represented. नट् + णिच् + तव्य + टाप् = कर्मणि।

नेपथ्यरचनाम्—नेपथ्यस्य रचना (षष्ठीतत्) ताम्। नेपथ्य means 'dress' 'आकल्पवेषौ नेपथ्यम्' इत्यमरः। "रामादिव्यञ्जको वेषो नटे नेपथ्यमिष्यते"—भरतः।

यथाभिलषितम्—As desired. अभिलषितमनतिक्रम्य (अव्ययीभावः)।

आवर्जितानि—"Inclined" hence 'attracted.' आ – वृज् + णिच् + क्त कर्मणि। Comp.—"आवर्जिता किञ्चिदिव स्तनाभ्याम्" etc.—Kumara. III.

सकलसामाजिकानाम्—of all audience. समाज + ठञ् (इक) = सामाजिकः who appreciates poetry; सामाजिक is otherwise called सहृदय। Definition of सहृदय as given by अभिनवगुप्त is :—

'येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे।
वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः॥"
—ध्वन्यालोकलोचनम्।

निश्चयः—conviction. निः – चि + अप्।

P. 12. परिषद्—Assembly (here audience by लक्षणा). परि – सद् + क्विप्।

गुणग्राहिणी—Adj. to परिषद्। The audience should always be in the disposition of appreciating the merits of the poetry or drama.

हारि—Attractive. Adj. to वत्सराजचरितम्। The story of the

king Udayana was very popular at that time (See Intro). The story of वत्सराज is described as an ancient legend in the Buddhist Sanskrit work दिव्यावदान etc. (See Intro).

वत्सराजचरितम्—वत्सानां राजा (६ष्ठीतत्) तस्य चरितम्। वत्सराज is उदयन। The position of वत्स country will be clear from the notes on कौशाम्बी, the capital of वत्स (See ante).

एकैकम्—Each ; एकम् एकम् (बहु) by the rule "एकं बहुव्रीहिवत्" 'द्विरुक्त एकशब्दो बहुव्रीहिवत् स्यात्—भट्टोजिदीक्षितः।

वाञ्छितफलप्राप्तेः—वाञ्छितं फलं (कर्मधा) तस्य प्राप्तिः (षष्ठीतत्) तस्याः। The वाञ्छितफल is here the successful representation of the drama.

मद्भाग्योपचयात्—Due to excessive good fortune of mine. मम भाग्यम् (६ष्ठीतत्) तस्य उपचयः (६ष्ठीतत्) तस्मात्।

समुदितः—Assembled. सम् – उत् – इ + क्त कर्त्तरि। This s´loka is an example of प्ररोचना of भारती वृत्ति as it attracts the mind of the audience by means of speaking highly of circumstances ; cf. "उन्मुखीकरणं तत्र प्रशंसातः प्ररोचना'—दशरूपक।

सङ्गीतकम्—सङ्गीतम् एव इति सङ्गीत + स्वार्थे क। सङ्गीतकम् here means music in general ; cf. "नृत्यं गीतं तथा वाद्यं त्रयं सङ्गीतमुच्यते" सङ्गीतरत्नाकर।

Change of voice :—श्रीहर्षेण निपुणेन कविना (भूयते), एतया परिषदा गुणग्राहिण्या (भूयते)....वत्सराजचरितेन हारिणा (भूयते)...अस्माभिः दक्षैः (भूयते)। एकैकेन वस्तुना...पटेन (भूयते)। अनेन...सर्वेण...गणेन समुदितेन (भूयते)।

P. 13. नेपथ्याभिमुखम्—Towards the green-room. नेपथ्यस्य अभिमुखम् (६ष्ठीतत्) ; मुखमभि (अव्ययीभावः)। Here नेपथ्य means जवनिका or screen—

"नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम्" इत्यमरः।

अस्मदीयम्—ours ; अस्माकम् इदम् इति अस्मद्+छ (ईय)।

P. 15. S'loka 6. द्वीपात्—Here refers to सिंहलद्वीपे whence the heroine was brought.

घटयति—Brings about the union.

अभिमुखीभूत:—turned towards one's face i.e., favourable.

अभिमतम्—A desired person. अभि – मन्+क्त।

This verse is the बीज or the germ of the play which tacitly refers to what will take place throughout the drama—

cf. "अल्पमात्रं समुद्दिष्टं बहुधा यद् विसर्पति।
फलस्य प्रथमो हेतुर्बीजं तदभिधीयते॥" सा: द:

The metre is here आर्या ; definition given in Sans. Tika.

भरतपुत्र—Actor. "भरता इत्यपि नटा:" इत्यमर:। Bharata Muni is the author of the नाट्यशास्त्र ; the first batch of actors were his hundred sons. So subsequent actors are also called his sons.

P. 16. गृहीतयौगन्धरायण etc.—Taking the role of Yaugandharáyana. यौगन्धरायणस्य भूमिका (गृहीतत्) गृहीता यौगन्धरायणभूमिका येन (बहु) स:। भूमिका means 'role' 'part'—'भूमिका रचनायां स्याद् वेषान्तरपरिग्रहे'—मेदिनी।

प्रस्तावना—प्रस्तूयते अनया इति प्र—स्तु+ल्युट् (अन) करणवाच्य+टाप्। The prologue by which the subject-matter is introduced. Definition :—

"नटी विदूषको वापि पारिपार्श्विक एव वा।
सूत्रधारेण सहिता: संलापं यत्र कुर्व्वते॥
चित्रैर्व्वाक्यै: स्वकार्य्योत्थै: प्रस्तुताक्षेपिभि: मिथ:।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥" सा: द:

प्रस्तावना is divided under five heads such as :—उद्घात्यक: कथोद्घात:, प्रयोगातिशय:, प्रवर्त्तकम्, and अवलगितम्। Here in this play, the

कथोद्घात प्रस्तावना is applicable, as the dramatic subject-matter is introduced with the speech of the सूत्रधार: viz., द्वीपात् etc. The definition of कथोद्घात: as given in Darpana is :—

"सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
भवेत् पात्रप्रवेशश्चेत् कथोद्घात: स उच्यते" ॥

P. 18. सिद्धादेश etc.—Siddhas are those who have attained superhuman powers (अष्टसिद्धि etc.,) such as foretelling what cannot be known otherwise. This expression alludes to the fact that रत्नावली, the daughter of the king of Simhala, was predicted by a foreteller that he who would marry the princess would be a paramount monarch. (See Intro).

सिंहलेश्वरदुहितु:—refers to रत्नावली। The name Simhala is derived after the name of a king Simhabáhu otherwise named Simhala who was born of a lion that was subsequently killed by him. The king Simhabáhu and his descendants since then were called Simhalas after whom the land was named Simhala-pura. The legend is found in Páli Mahávamsa.

प्रवहणभङ्गनिमग्नाया:—प्रवहण means 'ship.' प्रवहणस्य भङ्ग: (६ष्ठीतत्) तेन निमग्ना (drowned) (३यातत्) तस्या: । नि – मस्ज् + क्त + टाप् स्त्रियाम् ।

फलकासादनम्—Attainment of a plank (फलक)। फलकस्य आसादनम् (६ष्ठीतत्) आ – सद् + णिच् + ल्युट् ।

कौशाम्बीयेन—Belonging to Kaushámbi. कुशाम्बेन निर्वृत्ता इति कुशाम्ब + अण् by the rule "तेन निर्वृत्तम्" इति अणं, स्त्रियां ङीप् = कौशाम्बी । कौशाम्ब्यां भव: इति कौशाम्बी + छ (ईयं) by the rule "वृद्धाच्छ:" = कौशाम्बीय । कौशाम्बी the capital of the वत्स kingdom, is named after its

founder कुशाम्ब the son of कुश, the tenth in descent from पुरूरवस् ।

cf. ब्रह्मयोनिर्महानासीत् कुशो नाम महातपाः ।
अक्लिष्ट-व्रतधर्म्मज्ञः सज्जनप्रतिपूजकः ॥ १
स महात्मा कुलीनायां युक्तायां सुमहाबलान् ।
वैदर्भ्यां जनयामास चतुरः सदृशान् सुतान् ॥ २
कुशाम्बं कुशनाभञ्च असूर्तरजसं वसुम् ।
... ...
कुशाम्बस्तु महातेजाः कौशाम्बीमकरोत् पुरीम् ॥" ६

रामायण—आदि—३२ अः ।

कौशाम्बी is identified by Cunningham with the Kosam village on the Jumna about 30 miles above Allahabad. Hence an idea of the Vatsa kingdom extending from the border of the Punjab to the border of Magadha (from west to east) and from the Himalayas to the border of the Avanti kingdom can be comprehended. In order to strengthen the basis of the kingdom Yaugandharáyana wanted to bring about an alliance among Vatsa, Magadha and Avanti kings by matrimonial connections as given in स्वप्नवासवदत्त and कथासरित्सागर ।

तदवस्थायाः—सा एव अवस्था यस्याः (बहु) तस्याः ।

सम्भावनम्—Paying respect to; finding out or taking care; सम् – भू + णिच् + ल्युट् ।

प्रत्यभिज्ञानात्—By way of recognition. अभिज्ञायते अनेन इति अभि – ज्ञा + ल्युट् करणे । प्रतिगतं अभिज्ञानम् (प्रादि) तस्मात् । Here the minister refers to the incident in which a merchant rescuing रत्नावली from the sea made her over to Yaug, who recognised her to be the princess of Simhala by her jewel-necklace.

कोशलोच्छित्तये—कोशलस्य उच्छित्तिः (६ष्ठीतत्) तस्यै ; उत्–छिद+क्तिन्= उच्छित्ति (extirpation). The king of Kosala was Udayana's rival. After he was extirpated, the next political move of उदयन was to make an alliance with the powerful royal family of Magadha which was the next border kingdom in the east. The Kosala kingdom was bordered by the Vindhya mountains in the North. It was ruled over by Kusha one of the sons of Ramachandra. It can be fairly identified with the modern province of Berar or Gondwana.

निष्पन्नप्रायम्—Adj. to प्रभुप्रयोजनम्। निष्पन्नः (accomplished) प्रायः (बाहुल्यं, most part) यस्य (बहु) तत्—'प्रायो मरणानशने मृत्यौ बाहुल्यतुल्ययोः" —मेदिनी।

धृतिम्—Satisfaction. cf. "चक्षुर्बध्नाति न धृतिं तद्रूपालोकदुर्ललितम्।"— विक्रमोर्व्व।

भृत्यभावः—Servitude. भृत्यस्य भावः (६ष्ठीतत्) ; cf. "सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः"—मु: रा:।

Here prevails 'परिकर' an aspect of मुखसन्धि ; as the subject-matter that is to happen is given here in fair detail.

P. 20. St. 7. दत्तहस्तावलम्बे—The helping hand of fate being held out. हस्तस्य अवलम्बः (आश्रयः) (६ष्ठीतत्) ; दत्तः हस्तावलम्बः यस्मिन् (बहु) तस्मिन् ; Adj. to प्रारम्भे। अवलम्ब means 'support',

दैवेन दत्तहस्तावलम्बे—Here the construction is justified by the dictum 'सापेक्षत्वेऽपि गमकत्वात् समासः'।

वृद्धिहेतौ—The cause of prosperity.

स्वेच्छाचारी—Acting on one's own will. स्वेच्छया चरतीति स्वेच्छा–चर्+णिनिः by the rule "सुप्यजातौ णिनिः etc."

N. B. The minister here means to say that though he has done everything on his own responsibility without the knowledge of the King and though his missison of doing good to the King is on the verge of being fulfilled under various favourable circumstances, yet he is afraid of his master who might think otherwise.

The metre in this shloka is शालिनी which is defined as "मातौ गौ चेच्छालिनी वेदलोकैः"। The scansion is—

म   त   त   ग ग

— — —   — — ◡   — — ◡   — —

प्रा र ब्धे स्मिन्, स्वा मि नो वृ द्धि हे तौ,

The pauses (यति) are on the 4th and the 11th syllables.

The figure of speech is उत्प्रेक्षा।

Ch. of Voice.........भ्रान्त्या......भूयते। स्वेच्छाचारिणा......भीतेन (भूयते)।

The shloka is an example of परिन्यास an aspect of मुखसन्धि।

P. 21. अभिहन्यमान etc.—Beaten. अभि – हन् + शानच् कर्मणि। अभिहन्यमानः मृदुमृदङ्गः (कर्मधा) तेन अनुगतं (३यातत्) तादृशं गीतं (कर्मधा) तेन मधुरः (३यातत् or सुपसुपा)।

समुच्चरति—Rises; उत् + चर् becomes आत्मनेपद when used transitively by the rule "उदश्चरः सकर्मकात्।" Here it is intransitive.

चर्चरीध्वनिः—This is a sort mixture of sound produced by the clapping of hands accompanied with song—"चर्चरी गीतभेदे स्यात् केशभित्करशब्दयोः"—रुद्रः।

मदनमह etc.—Adj. to पुरजनप्रमोदम्। 'What is enhanced by Cupid-festival.' मदनस्य महः (६ष्ठीतत्) तेन महीयान् (३यातत्) तम्।

मह meant उत्सव । "महत्तूत्वतेजसो:" । महत् + ईयसुन् द्वितीयैकवचनम् = महीयांसम् ।

पुरजन-प्रमोदम्—The rejoicing of the citizens. पुरस्य जना: (६ष्ठीतत्) तेषां प्रमोद: (६ष्ठीतत्) तम् ।

Shloka 8. This shloka admits of double meaning. The king उदयन is compared with कुसुमचाप ।

विश्रान्त etc.—(1) Whose talk about the war has ceased (King) (2) whose talk about the body has ceased (Cupid). विश्रान्ता विग्रहस्य कथा यस्य (बहु) स: । विग्रह means 'body', 'war'—

"गात्रं वपु: संहननं शरीरं वर्ष्म विग्रह:"—अमर: ।

"विग्रह: कायविस्तारविभागे ना रणेऽस्त्रियाम्"—मेदिनी ।

The king उदयन has been relieved of all troubles of war owing to the adversaries being totally vanquished. The god of love also being reduced to ashes by Shiva, no talk about his having a body (विग्रह) arises.

रतिमान्—(1) causing delight (रति) to the people (King), (2) with Rati as his wife (Cupid).

जनस्य चित्ते वसन्—(1) The popular king wins the heart of people ; (2) The god of love dwells in the mind as he is called मनसिज ।

प्रियवसन्तक:—(1) with Vasantaka (the name of the विदूषक) as his favourite (King) ; (2) with spring season (वसन्त) as his companion (Cupid). प्रिय: वसन्तक: यस्य स: (बहु) or प्रिय: वसन्त: यस्य स: (बहु), समासान्त-कप्प्रत्यय: ।

निजमहोत्सव etc.—निज: महोत्सव: (कर्मधा) तस्य दर्शनम् तस्मै । निज means 'own'. 'स्वके नित्ये निजं त्रिषु' । In the case of the King

निजमहोत्सव means the festival celebrated by the King himself. In the case of Cupid, the festival is named after him (मदनमहोत्सव) ।

अभ्युपैति—comes ; अभि + उप + इ + लट् ति । Conj. एति, इतः, यन्ति ।

This shloka indicates that उदयन is a धीरललित नायक । "निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः" । The figure of speech is here श्लेषानुप्राणितोपमा । This cannot be a pure case of श्लेष as in 'सम्प्राप्त मकरध्वजेन' etc.

The metre is here वसन्ततिलक । "ज्ञेयं वसन्ततिलकं तभजा जगौ गः" ।

The scansion is—

त			भ			ज			ज			ग	ग
—	—	⏑	—	⏑	⏑	⏑	—	⏑	—	—	⏑	—	—
वि	श्रा	न्त	वि	ग्र	ह	क	थो	र	ति	मा	ञ्ज	न	स्य

This metre contains 14 syllables in each पाद ।

Ch. of Voice. विश्रान्त-विग्रहकथेन रतिमता......वसता प्रियवसन्तकेन...... पर्याप्तसूकेन वत्सेश्वरेण कुसुमचापेन अभ्युपेयते ।

विष्कम्भकः—Here it is a Prelude (sometimes it also serves as an Interlude).

The utility of this prelude is to connect links of the main plot with some important matters which are not represented on the stage ; तल्लक्षणम् :—

'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥'

N. B. In this विष्कम्भक, यौगन्धरायण has merely referred to the

prophecy of the सिद्ध, the shipwreck of रत्नावली etc., which are not to be represented in the drama proper.

विदूषकः—He is the court-wit, a constant companion of the king in the harem affairs. His characteristics are enumerated as :—

"नर्म्मभेदप्रयोगज्ञो हास्य-कृन्नायकस्य च ।
नर्म्मवादी स वै नर्म्मसचिवश्च विदूषकः ॥"
"कुसुमवसन्ताद्यभिधः कर्म्मवपुर्वेषभाषाद्यैः ।
हास्यकरः कलहरतिर्विदूषकः स्यात् स्वकर्म्मज्ञः " ॥ सा: द:

M. Willams says, "His attempts at wit are never very successful and his allusions to the pleasures of the table of which he is a confessed votary, are absurd contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit" etc.

P. 24. Shloka. 9. निर्जितशत्रु—Adj. to राज्यम् ; निर्जिताः शत्रवो यस्य (बहु) तत् । This indicates the King to be free from all outward troubles.

योग्यसचिवे—Refers to यौगन्धरायण । युज् + ण्यत् or योग + यत् = योग्यः ; योग्यः सचिवः (कर्म्मधा) तस्मिन् ।

भरः न्यस्तः—charge given ; नि – अस् + क्त कर्मणि । भृ + अप् = भरः ।

सम्यक्-पालन etc.—Adj. to प्रजाः । पालन is protection and लालन is 'caressing', 'fondling, 'bringing up'. लल् धातु + णिच् + क्त कर्म्मणि —लालित ।

प्रशमिताशेष etc.—Adj. to प्रजाः ; प्र – शम् + णिच् + क्त = प्रशमित । उपसर्ग means—calamity, 'उपसर्गः पुमान् रोगभेदोपप्लवयोरपि' इति मेदिनी । नास्ति शेषः येषां (बहु) ते अशेषाः । तादृशाः उपसर्गाः (कर्म्मधा), प्रशमिताः अशेषोपसर्गाः यासां (बहु) ताः । This indicates how उदयन was dutiful as a king.

प्रद्योतस्य सुता—Refers to वासवदत्ता। But in the कथासरित्सागर वासवदत्ता has been called the daughter of चण्डमहासेन of Avanti. प्रद्योत was the king of Magadha who was his adversary and at last with a view to forming an alliance with Magadha, यौगन्धरायण got पद्मावती the daughter of प्रद्योत married with उदयन by tricks. From the account of the कथासरित्सागर वासवदत्ता cannot be the daughter of प्रद्योत। In the Meghaduta वासवदत्ता has been described as the daughter of प्रद्योत and there the commentator attributes प्रद्योत to be another name of चण्डमहासेन। From an account of Pradotanna family given in the ललितविस्तर it can be fairly gathered that the प्रद्योत family reigned independently of Magadha. Now it can be concluded that Shri Harsha did not mean to refer to a particular person प्रद्योत by name but meant to refer to the प्रद्योत family from which चण्डमहासेन might have descended.

वसन्त-समयः—spring-time.

N. B. The King here means to say that he is feeling pleasure not only for the spring festival that is in course ; but or all other favourable circumstances which he as a king should not overlook. The god of love may rejoice at the festival being celebrated in his name, but as regards his own case he derives pleasure due to the collocation of propitious circumstances in which he has the good of fortune of being put.

The metre is here शार्दूल-विक्रीडितम्। As the King means to put his own case as superior to that of the god of love, so it is an example of व्यतिरेकालङ्कारध्वनिः। The figure of speech व्यतिरेक is not clearly put forth.

Ch. of voice. निश्चिंतप्रभुणा राज्यं न (भुज्यते)......मंत्रेण समस्तेन भरेण

(भूयते) ; प्रजाभिः सम्यक्पालनलालिताभिः प्रशमिताशेषोपसर्गाभिः (भूयते) ; प्रथीतस्य सतया (भूयते) ; वसन्तसमयेन त्वया च (भूयते)......कामिन धृतिः उपेयताम् ।··· महता उत्सवेन (भूयते) ।

P. 26. मधुमत्त etc.—Adj. to मदनमहोत्सवस्य । मधुमत्त—drunken with wine 'मधु मद्ये पुष्परसे' । स्वयंग्राह—voluntary catching of hands or embracing. शृङ्गक—Syringe. 'शृङ्ग' प्रभुत्वे शिखरे चिह्ने क्रीडाम्बुयन्त्रके' इति मेदिनी । नागरजन—citizen. मधुना मत्ताः (३यातत्) तादृशाः कामिनीजनाः (कर्म्मधा) तेषां स्वयंग्राहः (६ष्ठीतत्) तेन गृहीतं (३यातत्) तादृशं शृङ्गकं (कर्म्मधा) तादृशं जलं (कर्म्मधा) तस्य प्रहारः (६ष्ठीतत्) तेन नृत्यन्तः (३यातत्) नागराः जनाः (कर्म्मधा) तैः जनितं (३यातत्) तादृशं कौतूहलं यस्मिन् (बहु) तस्य ।

सुवृत्त etc.—Adj. to मदनमहोत्सवस्य । सुवृत्त—perfectly round.

मर्द्दल – a musical instrument. रथ्यामुख—opening of the street.

प्रकीर्ण etc.—Adj. to मदनमहोत्सवस्य । पटवास—red powders.

पिञ्जरित—rendered yellow. पिञ्जरः सञ्जातः इति पिञ्जर + इतच् (जातार्थे), परां कोटिम् अधिरोहति—Attaining the utmost limit. "अत्युत्कर्षाश्रयः कोट्यः" इत्यमरः ।

P. 28. Sloka 10. पिष्टातकौघैः—with heaps of पिष्टातक (आवीर) । पिष्टातकस्य ओघाः (६ष्ठीतत्) तैः ।

कुङ्कुमक्षोद etc.—Adj. to पिष्टातकौघैः । कुङ्कुमानां क्षोदः (चूर्णः) (६ष्ठीतत्) तद्वत् गौराः (red) (उपमित कर्म्मधा) तैः । 'गौरोऽरुणे' इत्यमरः ।

कृतदिवस etc.—Adj. to पिष्टातकौघैः । दिवसस्य मुखम् (६ष्ठीतत्) कृतं दिवसमुखं यैः (बहु) तैः । दिवसमुख—dawn. 'प्रत्यूषोऽहर्मुखम्'—इत्यमरः ।

N. B. Heaps of red पटवास powders being thrown into air, on all sides a reddish tinge corresponding to the reddish hue of the early morning was being observed.

कैङ्किरातैः—By किङ्किरात (Ashoka) flowers. किङ्किरातानां विकारः इति किङ्किरात + अण् ।

भरनमितशिरः etc.—भरेण नमितं (३यातत्) तादृशं शिरः-शेखरं येषां (बहु) तैः । भर—weight. नमित—caused to bend down. शेखर—tips, Diff. Read. भरनमित-शिखैः शेखरैः कैङ्किरातैः । Here कैङ्किरातैः is adj. to शेखरैः । कैङ्किरातैः शेखरैः means 'the tips of Ashoka flowers'.

वेषाभिलक्ष्य etc.—Adj. to कौशाम्बी । वेष means dress and ornaments. अभिलक्ष्य—to be noticed. वित्तेश—Kuvera. कोश—treasury वेषेण अभिलक्ष्यः (३यातत्) तादृशः स्वविभवः (कर्मधा) तेन विजितः (३यातत्) तादृशः अशेषवित्तेशकोशः यया (बहु) सा । वित्तेशस्य कोशः (६ष्ठीतत्) अशेषः वित्तेशकोशः (कर्मधा) । कोश means wealth. 'कोशोऽस्त्री कुड्मले खड्गपिधानेऽर्थौघदिव्ययोः' ।

शातकुम्भ etc.—Adj. to कौशाम्बी । शातकुम्भ—gold. कुम्भ means cave. शतकुम्भ is mountain. Because gold is believed to be found in the mountains, it is called शातकुम्भ । शातकुम्भस्य द्रवः :(liquid) (६ष्ठीतत्) तेन खचितः (३यातत्) तादृशः जनः यस्याः (बहु) सा ।

एकपीता—Adj. to कौशाम्बी । Having yellow as the only colour. i. e., entirely yellow. एकः पीतः (yellow) यस्याः (बहु) सा । Here figure of speech is उदात्त, as the लोकातिशय-सम्पत्ति of कौशाम्बी is described. cf. 'लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते'—सा: द: । The उदात्त has been accentuated by उत्प्रेक्षा । The metre is स्रग्धरा ।

Ch. of voice. वेषाभि—कोशया शातकुम्भ—जनया एकपीतया कौशाम्ब्या विभायते ।

Shloka 11. धारायन्त्र etc.—Adj. to प्राङ्गणे । धारायन्त्र—a fountain. विमुक्त—discharged. पयःपूरः—showers of water. प्लुते—flooded. धाराणां

यन्त्राणि (६ष्ठीतत्) तैः विमुक्तं (३यातत्) तादृशं पयः (कर्म्मधा) तस्य पूरः (६ष्ठी-तत्) तेन कुते (३यातत्) ।

सान्द्र-विमर्द etc.—Adj. to प्राङ्गणे । सान्द्र—heavy. विमर्द—treading. सान्द्राः विमर्द्दाः (कर्म्मधा) तदुत्थितः कर्द्दमः (शाकपार्थिववत् समासः) तस्मिन् कृता (७मीतत्) तादृशी क्रीड़ा यस्मिन् (बहु) तस्मिन् ।

प्राङ्गण:—'कृत्यचः'—इति णत्वम् । उपसर्गस्थात् निमित्तात् परस्य अच उत्तरस्य कृत्स्थस्य नस्य णत्वं स्यात्'—भट्टोजिः ।

उद्दाम etc.—Adj. to चरणन्यासैः । उद्दाम—boisterous. प्रमदा—young women. उद्गतं दाम (शृङ्खला)यासां (बहु) ताः उद्दामाः । तादृश्यः प्रमदाः (कर्म्मधा) तासां कपोलं (७मीतत्) तस्मात् निपतत् (५मीतत्) यत् सिन्दूरं (कर्म्मधा) तस्य रागः (६ष्ठीतत्) तेन अरुणाः (३यातत्) तैः ।

सैन्दूरी क्रियते—सिन्दूरेण रक्तम् इति सिन्दूर + अण् = सैन्दूरम् । असैन्दूरं सैन्दूरं क्रियते इति सैन्दूर + अभूततद्भावार्थे च्वि + क्त + लट् ते कर्म्मणि । 'सिन्दूरं क्रियते'—इति वा पाठः ।

पुरः कुट्टिमम्—the paved floor in the front.

The metre is here शार्दूलविक्रीड़ित ।

Ch. of voice,.........जनः......सैन्दूरीकरोति ।

सुविदग्ध etc.—Adj. to विलसितम् । सुविदग्ध—clever. 'छेकी विदग्धः' इत्यमरः । सुविदग्ध is so called as his ignorance has been completely burnt by the fire of knowledge. सीत्कार—hissing sound. सुविदग्धाः जनाः (कर्म्मधा) तेषां जलभरितशृङ्गकाणि (६ष्ठीतत्) तेषां जलं (६ष्ठीतत्) तस्य प्रहारः (६ष्ठीतत्) तस्मात् मुक्तः (सुपसुपा) तादृशः सीत्कारः (कर्म्मधा) तेन मनोहरम् (३यातत्) । मनस् – हृ + अच् ।

वारविलासिनी—courtezans. वारस्य (समूहस्य जनस्य) विलासिन्यः । Those who give delight to various people. 'वारसंघातसञ्चयाः' इत्यमरः ।

P. 30. Shloka 12. This shloka admits of double meaning.

भुजङ्गलोक:—(1) The dissolute people, (2) the world of snakes. 'भुजङ्गौ विटसर्पयो:' ।

मणिविभूषण etc.—(1) With the flood of rays of jewel-ornaments ; (2) with flood of rays issuing out of gems likened unto ornaments (on the head of the serpents). मणीनां विभूषणानि (षष्ठीतत्) तेषां रश्मय: (षष्ठीतत्) तेषां जालानि (षष्ठीतत्) तै: or मणय: विभूषणानीव (उपमानकर्मधा) etc.

N. B. The serpents residing in the Pátála region have gems on their heads and by the rays of those gems the dark regions of Pátála are sometimes illuminated.

उद्यतफणा etc.—Adj. to भुजङ्गलोक: । (1) With syringes raised up like hoods of snakes (2) with hoods raised like syringes. उद्यता: फणा: (कर्मधा) तेषाम् आकृति: इव आकृति: येषां (बहु) तानि । तादृशानि शृङ्गकाणि यस्य (बहु) स: । Or फणानाम् आकृति: (षष्ठीतत्) फणाकृति: ; सा शृङ्गकाणि इव (उपमित समास) by rule "उपमितं व्याघ्रादिभि:" etc., व्याघ्रादेराकृतिगणत्वात् । उद्यतानि फणाकृति-शृङ्गकाणि यस्य (बहु) स: ।

संस्मरयति—Reminds ; सम्— स्मृ + णिच् + लट् ति ।

ह्रस्वत्व is by the rule 'मितां ह्रस्व: ।' But when excessive eagerness (आध्यान) is to be indicated the form will be संस्मारयति । Here संस्मरयति governs the 2nd case-ending माम् by rule "गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्ता स णौ" । The root स्मृ is to be regarded as being included within बुद्ध्यर्थक (knowledge)roots, so its णिजन्त form governs the 2nd case-ending, otherwise it would have governed the 3rd case-ending. स्मरयति here means स्मरणजन्यज्ञानं जनयति ।

The sentence अयं भुजङ्गलोकः माम् पातालं संस्मारयति most probably alludes to the incident of उदयन's early life when he rescued a snake from the clutch of a S'abara and as a reward obtained the lute घोषवती (See intro.)

The metre is here वसन्ततिलकम्, The figure of speech is here श्लेषानुप्राणितोत्प्रेक्षा mixed with स्मरणालङ्कार। The definition of स्मरण "सदृशानुभवाद् वस्तुस्मृतिः स्मरणमुच्यते"—सा: द: ।

Here the similarity of पाताल having भुजङ्गलोक with their syringe-like hoods etc., being put forth, the idea of the nether regions is aptly brought to the mind of the King. Hence it is a case of स्मरणालङ्कार।

Ch. of Voice.........—अनेन भुजङ्गलोकेन......अहं संस्मार्ये ।

P. 31. मदनवशविसंष्ठुलम्—Adverb, to नृत्यन्ति ; विसंष्ठुलं—unsteadily. मदनवशेन विसंष्ठुलम् (स्यात्). मदनवश—the influence of passion.

वसन्ताभिनयम् नृत्यन्ती—dancing indicative of the spring-festival.

P. 32. द्विपदीखण्डम्—A portion of द्विपदी। द्विपदी is a kind of Prakrita metre having two पादs divided into two parts each of which contains 13 मात्राs. The definition of द्विपदी as given in प्राकृतपैङ्गल is :—

> आइग इन्दु जत्थ हो पढमहि
>
> दिज्जइ वेवि धणुहरं ।
>
> तह पाइक्कजुअल परिसण्ठवहु
>
> विविहविचित्तसुन्दरं ॥ प्राकृत-पैङ्गल p. 257.

Here each of the पादs divided into two parts consists of 28 मात्राs। The metre is so named owing to its having two

पादs not in similarity with other metres that consist of 4 पादs ।

Sloka 13. कुसुमायुध etc.—This is an address to the spring season that is described as the companion as well as messenger of the god of love.

शिथिलित etc.—Adj. to दक्षिणपवनक: । Loosening the hard tie of sensitiveness i. e., with the advent of the spring season the ladies become overcome with the feeling of love and give up their sensitiveness.

S'loka 14. विकसितबकुल etc.—Adj. to युवतिसार्थक: । By whom the Ashoka and Vakula trees are caused to blossom. It is a poetic convention that the As'oka tree blossoms when struck with feet by young women and the Vakula tree blossom, when mouthful of wine is thrown at it by youthful ladies.

"पादाघाताद्शोक: विकसति बकुलं योषितामास्यमद्यै:"—सा: द:

विकसित is here derived as वि – कस् + णिच् (अन्तर्भावी) + क्त कर्मणि ।

उत्कण्ठित etc.—Adj. to युवतिसार्थक: । उत्कण्ठितानां प्रियानां मेलक: । Those who cause the anxious to be united. मेलयतीति मिल + णिच् + ण्वुल् ।

प्रतिपालन—Adj. to युवतिसार्थक: । Unable to wait further.

ताम्यति—pines away. तम् + लट् । ति (दिवादि) ।

युवतिसार्थक:—युवतीनां सार्थ: (समूह:) + स्वार्थे क ।

Ch. of Voice. विकसितबकुलाशोककेन उत्कण्ठितप्रियऽमेलकेन प्रतिपालना-समर्थकेन युवतिसार्थकेन ताम्यते ।

S'loka 15. लब्धप्रसरै:—Getting the opportunity. Adj. कुसुमबाणै: । लब्ध: प्रसर: यै: (बहु) तै: ।

P. 33. कुसुमबाणैः—कुसुमानि च ते बाणाः (कर्मधा) तैः। The god of love has five flowers as his five arrows.

Cf.

"अरविन्दमशोकञ्च चूतञ्च नवमल्लिका।
नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः" ॥

निर्भरः—Excessive.

Ch. of voice.......मधुमासेन······क्रियन्ते। विध्यते·····कामेन।

P. 34. S'loka 16. स्तनभर etc.—Adverb to क्रीडन्त्या ; स्तनयोः भरः (६ष्ठीतत्) तेन विनमत् (३यातत्) तादृशं मध्यं (कर्मधा) तस्य भङ्गः (६ष्ठीतत्) तस्मिन् अनपेक्षं (७मीतत्) नास्ति अपेक्षा (regard) यस्मिन् यथा स्यात् तथा (बहु) इति अनपेक्षम्। अनपेक्ष means regardless, without paying any heed to.

स्रग्दाम etc.—Obj. to त्यजति। स्रजः दाम (६ष्ठीतत्) तस्य शोभा (६ष्ठीतत्) ताम्। आकुल—dishevelled.

केशपाशः—Beautiful tresses of hair. पाश is used here in the sense of excellence.

क्षीबायाः—Intoxicated. "मत्ते शौण्डोत्कटक्षीबाः"। क्षीव् + क्त = क्षीबः निपातनात् साधुः।

द्विगुणतरम्—Here तर has been used in the sense of intensity.

N. B. The more the intoxicated woman is dancing and is thus moving her body vehemently, the more her anklets are making screaming sound as if out of pain.

व्यस्तः—tossed to and gro. वि – अस् (क्षेपणे) + क्त कर्मणि।

कम्पानुबन्धात्—कम्पस्य अनुबन्धः (६ष्ठीतत्) तस्मात्। अनुबन्ध means, succession, continuation.

N. B. In this shloka the King describes the boisterous dance of a woman who was under intoxication.

The metre is here स्रग्धरा। The figure of speech is here उत्प्रेक्षा।

Ch. of voice. स्रस्तेन आकुलेन केशपाशेन विरचिता—शोभा लक्ष्यते। नूपुराभ्यां पादलग्नाभ्यां आभ्यां क्रन्द्यते। व्यस्तेन......हारेण हस्यते।

P. 35. हताश—Unfortunate (lit. whose hopes are gone) हता आशा यस्य (बहु) सः तत्सम्बोधने।

P. 38. दास्याः पुत्रि—Oh, the daughter of a maid-servant. It is used in the sense of opprobium, when it is in this अलुक् समास form. Here a woman may not actnally be the daughter of a maid-servant, but in the compounded form दासीपुत्री, the woman must be the daughter of a slave-girl. The expression दास्याः पुत्रि is often heard to be used in the Sanskrit dramas by the Vidushakas towards the female attendants of the harem.

निर्वर्तयितव्या—should be performed. निर् + वृत + णिच् + तव्य + टाप् स्त्रियाम्।

सन्निहित—Present ; सम् – नि + धा + क्त।

स्वस्तिवाचनकम्—This means the benedictory saying uttered by a Bráhmana. Here it means the gift to be received by the विदूषक as a result of his uttering benediction. स्वस्ति (कल्याण) वाच्यते अस्मिन् इति स्वस्ति – वच् + णिच् + ल्युट् अधिकरणे। स्वस्तिवाचनमेव इति स्वस्तिवाचन + क स्वार्थे।

P. 41. मलयमारुत etc.—Adj. to मकरन्दोद्यानम्। मलयमारुत—southern breeze. आन्दोलित—shaken. मुकुलायमान—budding, blossoming. सहकारमंजरी—Mango-blossom. प्रतिबद्ध—formed. पटवितान—canopy.

मत्तमधुकर etc.—Adj. to मकरन्दोद्यानम्। झङ्कार—humming sound.

कोकिलालाप—songs of the cuckoo. सुखावह—pleasant. मत्ताः मधुकराः (कर्मधा) तैः मुक्तः (३यातत्) तादृशः झङ्कारः (कर्मधा) तेन मिलितः (३यातत्) तादृशः कोकिलालापः (कर्मधा) सः एव सङ्गीतम् (कर्मधा) तेन सुखावहम् (३यातत्)। आवहतीति आ – वह् + अच् पचादित्वात् आवहः meaning प्रापक। सुखस्य आवहः (६ष्ठीतत्)।

तवागमन etc.—showing respect at your arrival. Adj. to मकरन्दोद्यानम्। आगमने दर्शितः (सुप्सुपा) तादृशः आदरः यैन (बहु) तत्।

Shloka 17. This shloka admits of double meaning as the trees are compared with drunken persons.

उद्यद् etc.—having the lustre of an up-shooting coral. उद्यन् विद्रुमः (कर्मधा) तस्य कान्तिः इव कान्तिः यस्य (बहु) तैः। विद्रुम means 'coral' 'विद्रुमो रत्नवृक्षेऽपि प्रवालेऽपि पुमानयम्'—मेदिनी। Adj. to किसलयैः।

ताम्रां त्विषम्—reddish hue ; त्विष् means कान्ति। **N. B.** Persons hard drunk assume a reddish hue in their face.

कलैः भृङ्गालीविरुतैः—By sweet humming of swarms of bees. आली means समूह. कल means sweet. "ध्वनौ तु मधुरास्फुटे कलः"। भृङ्गाणाम् आली (६ष्ठीतत्) तस्याः विरुतानि (६ष्ठीतत्)। वि – रु + क्त = विरुत humming sound. तृतीया च उपलक्षणे।

अविशदव्याहार etc.—Adj. to द्रुमाः। Displaying the fun of inarticulate speech. न विशदः (clear) (नञ्तत्)। अविशदः व्याहारः (उक्तिः) (कर्मधा) तस्य लीला (६ष्ठीतत्) तां बिभ्रति ये ते (उपपदतत्)। वि – आ + हृ + घञ् = व्याहारः, speech. "व्याहार उक्तिर्लपितम्"—अमरः। अविशदव्याहारलीला – भृ + क्विप्। The expression yields the meanings thus—(1) the trees with the humming bees are, as it were, speaking indistinctly, (2) as persons under intoxication speak unintelligibly.

मलयानिल etc.—shaken by the southern breeze. Adj. to शाखासमूहैः which is also तृतीया by "इत्थम्भूतलक्षणे ।" मलयागतः अनिलः (शाकपार्थिववत् समासः) तस्य आहतिः (६ष्ठीतत्) तया चलैः (३यातत्) ।

घूर्णन्तः—reeling, moving to and fro. घूर्ण भ्रमणे + शतृ ।

N. B. (1) The trees are moving to and fro being tossed by the southern breeze, (2) as the drunken persons are found reeling under intoxication.

मधुप्रसङ्गजनिताम्—Adj. to भ्रान्तिम् । (1) Caused by the contact with मधु (spring season). (2) Caused by the contact with मधु (wine). भ्रान्ति—(1) movement (in the case of trees) ; (2) staggering (in the case of drunken persons).

N. B. The reading भ्रान्तिं प्राप्य मधुप्रसङ्गमधुना etc., is bad, as it is very difficult to be construed. So the either of the two readings (1) भ्रान्ति प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः or (2) भ्रान्तिं प्राप्य मधुप्रसङ्गजनितां मत्ता इवामी द्रुमाः should be adopted for good construction.

The metre is here शार्दूलविक्रीड़ित and the figure of speech is उपमा with श्लेष । Some hold that it is a case of स्वभावोक्ति as the characteristics of a drunken person have been aptly described.

Change of Voice.—...विभक्तिः......—भ्रद्भिः घूर्णद्भिः मत्तैः......द्रुमैः (स्थीयते) ।

P. 44. Shloka 18. गण्डूषसेकासवः—the mouthful of wine. गण्डूषस्यासौ सेकश्चेति (कर्मधा) or गण्डूषस्य सेकः (६ष्ठीतत्) तस्य आसवः (६ष्ठीतत्) ; आसव means wine—"मैरेयमासवः शीधुः" इत्यमरः । The Vakula tree blossom by the mouthful of wine of the ladies. "विकसति बकुलो योषितामास्यमद्यैः" । वास्यते—is scented. वस् to make fragrant.

मध्वाताम्रै—Reddish with wine. आताम्र means ईषत् ताम्र ।

तरुण्या मुखप्रभाभिः etc.—This expression implies that the Champaka trees put forth their flowers by sweet smiles of ladies whose faces were rendered reddish by intoxication. The poetic convention is that the Champaka trees blossom when the ladies turn their sweet-smiling faces towards them; cf. "पटुमृदुहसनाच्चम्पकः" etc.

चम्पकानि—Here means Champaka flowers. चम्पक + अण् = चम्पकम् अण् being elided by the rule "पुष्पमूलेषु बहुलम्" ।

भृङ्गसार्थैः—भृङ्गानां सार्थाः (समूहः) (ष्यातत्) तैः ।

अशोकपादाहतिषु—when Ashoka trees were struck with feet; cf. "पादाघातादशोको विकसति ।"

रसितम्—Jingling sound. Different reading—रणतां नूपुराणाम् construed with अनुरणनमाकर्ण्य ।

निर्भरम्—निःशेषो भरो यस्मिन् (बहु) तत् । Great.

अनुगीतैः—अनुगतानि गीतानि (प्रादितत्) तैः । Song sung after. The metre is here स्रग्धरा and the figure of speech is उत्प्रेक्षा ।

Ch. of Voice.—...गण्डूषसेकासवं......बकुलानि वासयन्ति । चम्पकैः भायते । भृङ्गसार्थाः......आरभन्ते ।

P. 47. निरन्तरोद्भिन्न etc.—Beautified with the flowers blooming closely. निर् नास्ति अन्तरं यस्मिन् तत् (बहु) निरन्तरम् उद्भिन्नानि (सुप्सुपा) तादृशानि कुसुमानि (कर्मधा) तैः शोभते या इति णिनिः उपपदतत् ।

अकालकुसुम etc.—न (अन्यस्मिन्) कालः = अकालः तस्मिन् कुसुमसमुद्गमः (७मीतत्) तस्मिन् प्रज्ञातः (७मीतत्) तेन । The नञ् in अकाल indicates 'otherness' (तदन्यत्व) । The नञ् is used in various senses, viz., "तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता" etc. अकालः means अन्यः कालः ।

श्रद्धालु—means 'having confidence.' 'श्रद्धालुः श्रद्धया युक्तो' इत्यमरः। श्रत्+धा—आलुच् ताच्छील्ये=श्रद्धालु।

अनुदिनम्—Throughout these days. दिनं दिनम् इति (अव्ययीभावः)।

आयास्यते—is troubled. आ-यस्+णिच्+लट् ते कर्म्मणि।

नवमालिका—This is a kind of creeper of which the flower is used as an arrow of Cupid.

प्रकाशम्—Loudly. This is a dramatic direction. "सर्व्वश्राव्यं प्रकाशं स्यादश्राव्यं स्वगतं मतम्।"

दृष्टिगोचरम्—obj. to पतिता। दृष्टेः गोचरः (६ष्ठीतत्) तम्। गोचर means विषय। गावः (अक्षीणि) चरन्ति यस्मिन् इति गो+चर्+अधिकरणे घः i.e., in which the senses like eyes and others are concentrated.

मदनमहोत्सव etc.—मदनस्य महोत्सवः (६ष्ठीतत्) तस्मिन् पराधीनः (७मीतत्) "परतन्त्रः पराधीनः"। Engaged in the Cupid-festival.

पुष्पावचयम्—Plucking of flowers. पुष्पाणाम् अवचयः (६ष्ठीतत्) अव-चि+अच्=अवचयः Plucking. There is a difference between अवचय and अवचाय। If the flowers or fruits are plucked by one's own hand then the form अवचाय is used. Bhattoji says "हस्तादाने इत्येव प्रत्यासत्तिरादेयस्य लक्ष्यते। पुष्पप्रचायः। हस्तादाने किम्? वृक्षाग्रस्थानां फलानां यष्ट्या प्रचयं करोति। अस्तेये किम्? पुष्पप्रचयश्चौर्य्येण।" Cf.—वामन (काव्यालङ्कारसूत्र)—"अवतरावचायग्रन्थ्योर्दीर्घत्वस्य सत्यप्यासौ बालानाम्" (५।२।४०)। But if those are plucked by means of a stick or other things then the form अवचय is used. Again, when the stealing of flowers by a thief is indicated then अवचय is used. Here from the expression पुष्पावचयं करोति is appears that Ságariká was plucking flowers from long trees by means of some other thing than hands.

P. 51. प्रद्युम्नम्—The son of Krishna and Rukmini. He is

regarded as an incarnation of Kámádeva who was burnt by Shiva, and Shiva afterwards repenting his deed allowed Káma to be born again in the womb of Rukmini, as he was very much moved at the lamentation of Rati. Pradyumna killed Shambara a demon who stole Pradyumna from the lying-in-room ; and the latter was brought up in the demon's harem without his knowledge.

Shloka 19. कुसुमसुकुमार etc.—कुसुमम् इव सुकुमारा (उपमितकर्मधा) तादृशी मूर्त्तिः यस्याः (बहु) सा ।

नियमेन—By observance of vows. तनुतरं मध्यम्—slenderer waist. Cf :

"वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः ।
अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्त्ति ॥"

S'ákuntala.

मकरकेतो:—The fish-bannered god (Cupid).

पार्श्वस्था चापयष्टिः—Like the bow lying by the side. Here the image of प्रद्युम्न with his bow and arrows placed under the Ashoka tree is meant.

The metre is here आर्या and the figure of speech is उपमा ।

Ch. of Voice—मूर्त्या...दृश्यता......पार्श्वस्थया चापयष्ट्या...आभायते ।

P. 53. Shloka 20. This shloka admits of double meaning as Vásavadattá is compared with a creeper clinging to a tree.

प्रत्यग्रमज्जन etc.—(1) With your complexion brightened with a fresh auspicious bath (that the Queen took for adoring कामदेव) । (2) With the lustre (of the creeper) being brightened by a fresh sprinkling of water. प्रत्यग्रं मज्जनम् (कर्मधा) तस्य विशेषः (दृष्टीतत्) तेन विविक्ता (श्यातत्) तादृशी कान्तिः यस्याः (बहु) सा । प्रत्यग्र means 'fresh.' वि—विच् + क्त = विविक्त, bright.

कौसुम्भराग etc.—(1) With the skirt of the cloth (of Vásavadattá) being beautifully dyed with the scarlet colour of कुसुम्भ flower. (N. B. The Queen wore a scarlet cloth to worship the deity). (2) Charming (कान्ता) with shining rays of the Sun and beautiful (रुचिर) on account of having the colour of a कुसुम्भ flower (i. e., at the advent of the spring the creeper assumed a garment of newly sprouted foliage reddish in colour). कौसुम्भस्य रागः (लौहित्यं) (इष्ठीतत्) तेन रुचिरः (इयातत्)...रुचिरः स्फुरन् च (कर्म्मधा) तादृशः अंशुकान्तः यस्याः (बहु) सा। Or कौसुम्भः रागः (कर्म्मधा) तेन रुचिरा (इयातत्)। स्फुरन्तः अंशवः (कर्म्मधा) तैः कान्ता (इयातत्)। कौसुम्भरागरुचिरा स्फुरदंशुकान्ता च (कर्म्मधा)।

कुसुम्भ here means कुसुम्भद्रव्य in the case of the Queen. कुसुम्भ-विकारः इति कौसुम्भः meaning कुसुम्भ flowers. But in the case of the creeper कौसुम्भ means कुसुम्भपुष्पसम्बन्धी। In the previous case कौसुम्भ is noun meaning flower and in the latter case कौसुम्भ is adjective to राग। अंशुक means वस्त्र।

बालप्रवाल etc.—Adj. to लता। बालानि प्रवालानि, यस्य (बहु) सः; तादृशः विटपी (कर्म्मधा) स प्रभवः (उत्पत्तिस्थानं) यस्याः (बहु) सा। प्रवाल means tender foliages. 'प्रवालोऽस्त्री किसलये वीणादण्डे च विद्रुमे'—इति मेदिनी। प्रभवति अस्मात् इति प्र – भू + अप्। = प्रभवः (Source). "प्रभवो जन्मकारणम्"...हैमः। विटपाः शाखाः अस्य सन्तीति विटप + मत्वर्थे इन्।

विभ्राजसे—shine वि – भ्राज् + लट् से।

मकरकेतनम्—मकरः केतनम् (चिह्नं) यस्य (बहु) तम्।

The metre is here वसन्ततिलक and the figure of speech is उपमा given rise to by श्लेष।

Ch. of voice.—कान्ता...कान्तया अवयन्ता—प्रभवया लतया...विभ्राज्यते।

P. 54. Sloka 21. अरपूजा etc.—Engaged in worshipping अर

(god of love). The name स्मर is due to the loss of physical existence by कामदेव and to being only remembered in mind.

उद्भिन्नापर etc.—Adj. to अशोकः। Having another tender twig sprouted up. उद्भिन्नः अपरः मृदुतरः किसलयः यस्य (बहु) सः। उत् – भिद् + क्त = उद्भिन्न shooting up.

N. B. The Qucen put her hand on the Ashoka tree and her hand being of reddish colour it seemeed as if another tender twig sprouted up. The metre is आर्या and the figure of speech is उत्प्रेक्षा।

Ch. of voice.—स्पृष्टं—किसलयम् अशोकं लक्षयामि (अहम्)।

Shloka 22. पाणिस्पर्श etc. The joy of the touch of your hands. पाण्योः स्पर्शः (षष्ठीतत्) तस्य उत्सवः (षष्ठीतत्)। उत्सव means 'joy' here.

अनङ्गत्वम्...The bodilessness is due to his being burnt by Shiva.

The figure of speech is उत्प्रेक्षा and the metre is अनुष्टुप्।

Ch. of voice.—अनङ्गेन अनेन...निन्द्यते।......पाणिस्पर्शोत्सवेन··· सम्प्राप्तेन......(भूयते)। or असौ· ·सम्प्राप्तवान् पाणिस्पर्शोत्सवं...।

P. 56. कुसुमलोभ etc.—Adj. to मया। कुसुमस्य लोभः (षष्ठीतत्) तेन उत्क्षिप्तं (तृतीयातत्) तादृशं हृदयं यस्याः (बहु) तया।

शुभदर्शनः—Of auspicious view. अमोघदर्शनः...with a view yielding success. By these two epithets Ságariká sincerely wishes her desire to be fulfilled in the form of her marriage with the King.

P. 59. वैतालिकः—Bard ; विविधः तालः = वितालः तेन जीवतीति वितालः + ठक् = वैतालिकः who sings with different तालs।

Shloka 23. अस्तापास्त etc.—Adj. to रवौ। having all his rays cast on the Setting-mountain. अस्ते (अस्ताचले) अपास्ताः (क्षिप्ताः) ताहशाः समस्ताः (सर्वाः) ताहशाः भासः यस्य (बहु) तस्मिन् । रवौ—भावे सप्तमी । सायन्तने—सायं + ट्यु तुट्, च (तन) ।

आस्थानीम्—Assembly hall; आतिष्ठन्ति अस्याम् इति आ – स्था + ल्युट्, by the rule 'करणाधिकरणयोश्च' स्त्रियां ङीप् । 'आस्थानी क्लीबमास्थानम्'—अमरः ।

सम्पतन्—Being assembled.

सरोरुह etc.—Adj. to पादान् । Robbing the lotuses of their lustre. **N. B.** The King's feet are more beautiful than lotuses. At the rise of the moon lotuses lose their beauty. सरोरुहाणां द्युतिः (६तत्) तां मुष्णातीति सरोरुहद्युति-मुष् + क्विप् । Conj. मुष्णाति (क्र्यादि) ।

प्रीत्युत्कर्षकृतः—Adj. to तव and इन्दोः; causing excessive delight. प्रीतेः उत्कर्षः (६तत्) तं करोतीति प्रीत्युत्कर्ष – कृ + क्विप् ।

पादान्—(1) feet, (2) moon-beams. "पादा रश्म्यङ्घ्रितुर्यांशाः"—अमरः ।

उदयनस्य—(1) of the king उदयन, (2) rising (moon). उत् – इ + ल्युट् ।

उदीक्षते—(1) waiting, (2) looking up (in case of the moon). The metre is here शार्दूलविक्रीडित and the figure of speech is उपमा accentuated by श्लेष ।

Ch. of voice......नृपजनेन...सम्पतता...उदीक्ष्यते ।

परप्रेषण etc.—परस्य प्रेषणम् (आदेशः) (६तत्) तेन कर्षितम् । Troubled by carrying out the order of others (i. e., the Queen).

बहुमतम्—much valued.

उत्सवापहृत etc.—Adj. to अस्माभिः । उत्सवेन अपहृतं (३तत्) ताहशं चेतः येषां (बहु) तैः ।

Shloka 24. उदयतट etc.—Adj. to बिम्बाननम् । उदयस्य (उदय-

पर्व्वतस्य) तटम् (६ष्ठीतत्) तेन अन्तरितम् (३यातत्) । अन्तः + इ + क्त कर्त्तरि = अन्तरित, covered.

हृदयस्थितम्—Lying hidden in the heart.

N. B. Just as a youthful lady pines away for her beloved whose memory is concealed within her heart and this fact is betrayed by her pale face, so just before the rising of the moon the eastern direction appears white and that whitishness is indicative of the immediate rising of the moon.

P. 60. Shloka 25. शोभातिरस्कारिणा—overshadowing the beauty (of the moon).

विच्छायताम्—the state of lustrelessness. विगता छाया येषां (बहु) तानि विच्छायानि ; तेषां भाव इति विच्छाय + तल् । छाया means 'lustre'. 'छाया सूर्य्यप्रिया कान्तिः प्रतिबिम्बमनातपम्' अमरः ।

परिवार etc.—परिवारः आसौ वारवनिताश्चेति (कर्म्मधा) तासां गीतानि (६ष्ठी-तत्) । वारस्य (वैमलस्य लोकस्य) वनिता = वारवनिता courtezan.

सञ्जातलज्जाः—Adj. to भ्रमराङ्गनाः ।

लीयन्ते—Take shelter of. ली (दिवादि-आ) + अन्ते ।

The courtezan-attendant sung more sweetly than the female bees ; so they hide themselves within the lotuses which close up towards the evening.

The metre is here शार्दूलविक्रीडित । The figure of speech here is हेतु ; the definition of which is "अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह" । The हेतु (cause) and हेतुमत् (effect) are described as co-eval in हेत्वलङ्कार । Here the surpassing of the moon's beauty by the Queen's face is the cause of the निर्जितत्व of lotuses (पद्मानि) । The निर्जितत्व of lotuses is the effect. Again by the expression लज्जा-

पङ्कजेन etc., the moon-like face is identified with the lotus (by त्वन्मुखपङ्कजेन)। Here the face overshadowing the moon that is the cause of the निर्जितत्व of चन्द्र, becomes lotus-like. Hence the identification of cause and effect here is giving rise to the figure of speech हेतु which is again mixed up with उत्प्रेक्षा। Again from the हेत्वलङ्कार arises the figure of speech प्रतीप which is defined as 'प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम्'।—सा: द:।

निष्क्रान्ता:—Exeunt. At the end of an Act all the actors finishing the business as occuring in one day, should all go out of the stage. Cf. प्रत्यक्षनेतृचरितो बिन्दुव्याप्तिपुरस्कृत:।

अङ्को नानाप्रकारार्थसंविधानरसाश्रय:॥

"एकाहाचरितैकार्थमित्थमासन्ननायकम्। पात्रैस्त्रिचतुरैरङ्कं तेषामन्तेऽस्य निर्गम:"— दशरूपक (३।३०-३७)।

अङ्क:—"अङ्क इति रूढिशब्दो भावैं रसैश्च रोहयत्यर्थान्। नानाविधानयुक्तो यस्मात्तस्माद् भवेदङ्क:॥"—भरत-नाट्यशास्त्र। Also, vide verses* 15-31, Ch. 20, (Benares Ed.).

CRITICAL REMARKS

Ratnávali belongs to a class of उपरूपक called नाटिका and is based pre-eminently upon the dramaturgic rules. In the first Act the action of which is centred in the royal palace of Udayana where on the occasion of the celebration of the Cupid-festival the heroine Ságariká, introduced as an attendant of Vásavadattá, catches the first sight of the hero and thus her attachment towards him begins. After the conventional Nándi songs and the introduction of the drama (Prologue) by Sutradhára, यौगन्धरायण by a tacit reference to a past incident gives rise to what is called बीज (germ or seed of the plot). This germ is

developed in course of the मुखसन्धि which with its twelve aspects उपक्षेप etc., connect the different incidents of the plot, viz., the Cupid-festival, enjoyment of the same by the King, invitation of the King by वासवदत्ता to मकरन्द garden to attend Cupid-worship, the accompaniment of सागरिका with वासवदत्ता there, Sāgarikā's first sight of the King and her excessive feeling of love towards the hero—and thus make an organic whole of the preliminary part of the plot. The मुखसन्धि works wholly throughout the 1st Act upon which the denouement of the drama in the subsequent Acts mainly depends. Throughout this Act the characters have been simply introduced with various incidents, but their individual peculiarities have not been given attention to. The heroine's falling in love with the King at the very first sight, that has been brought about by the ingenious arrangement of the incidents in the 1st Act, forms the solid foundation of the development of the main plot, viz., the marriage of उदयन and रत्नावली in the last Act. Therefore, बीज and आरम्भ—the two preliminary aspects of the plot together with the मुखसन्धि—form parts of what has transpired in the 1st Act.

द्वितीयोऽङ्कः

(ततः प्रविशति सारिकापञ्जरव्यग्रहस्ता[1] सुसङ्गता)

सुसङ्गता। हद्धी हद्धी! अह कहिं दाणिं मम हत्थे इमं सारिअं णिक्खिविअ गदा मे पिअसही साअरिआ? ता कहिं उण एणं पेक्खिस्सं? (अग्रतो विलोक्य[2]) कहं एसा क्खु णिउणिआ इदो ज्जेव्व आअच्छदि। ता जाव एदं पुच्छिस्सं। (क)

(ततः प्रविशति निपुणिका)

निपुणिका—(सविस्मयम्) अच्चरिअं अच्चरिअं! अमाणुस-सरिसो पहावो मज्झे देवदाए। उवलद्धो क्खु मए भट्टिणो[3] वुत्तंतो। ता गदुअ भट्टिणीए णिवेदइस्सं। (इति परिक्रामति) (ख)

सुसङ्गता—(उपसृत्य) हला णिउणिए, कहिं दाणिं विम्हअक्खित्तहिअआ विअ इह ट्ठिदं मं अवधीरिअ कुदो अदिक्कमसि? (ग)

(क) हा धिक् हा धिक्! अथ कुत्र इदानीं मम हस्ते इमां सारिकां निक्षिप्य गता मे प्रियसखी सागरिका? तत् कुत्र पुनः एनां प्रेक्षिष्ये? कथम् एषा खलु निपुणिका इत एव आगच्छति; तद् यावत् एतां (एनां) प्रक्ष्यामि।

(ख) आश्चर्यम्, आश्चर्यम्! अमानुषसदृशः प्रभावः मन्ये देवतायाः। उपलब्धः खलु मया भर्तुः वृत्तान्तः। तद् गत्वा भर्त्र्यै निवेदयिष्यामि।

(ग) हला निपुणिके! कुत्र इदानीं विस्मयक्षिप्तहृदया इव इह स्थितां मां अवधीर्य कुतः अतिक्रामसि?

1 गृहीतपञ्जरा or सारिकापञ्जरहस्ता। 2 अग्रतो दृष्ट्वा। 3 भट्टुणो।

निपुणिका—कहं सुसंगदा ! हला[1] सुसङ्गदे, सुट्ठु तुए जाणिदं । एदं क्खु मम विह्मअस्स कारणं ।—अज्ज किल भट्टा सिरिपव्वदादो आअदस्स सिरिकंठ[2]णामहेअस्स धम्मिअस्स सआसादो अआलकुसुम-संजणण[3]दोहअं सिक्खिअ अत्तणो पडिग्गहिदं णोमालिअं कुसुमसमिद्धिसोहिअं करिस्सदित्ति तहिं एदं वुत्तंतं जाणिदुं देवीए पेसिदह्मि । तुमं उण कहिं पत्थिदा ? (क)

सुसङ्गता—पिअसहिं साअरिअं अण्णेसिदुं । (ख)

निपुणिका—सहि दिट्ठा मए दे पिअसही साअरिआ गहीद-समुग्गअचित्तफलअवट्टिआ समुव्विग्गा विअ कअलीघरं पविसंती । ता गच्छ पिअसहिं । अहंपि देवीसआसं गमिस्सं । (ग)

इति निष्क्रान्ते

इति प्रवेशकः

(क) कथं सुसङ्गता ! हला सुसङ्गते ! सुष्ठु त्वया ज्ञातम् । एतत् खलु मम विस्मयस्य कारणम्—अद्य किल भर्त्ता श्रीपर्व्वतात् आगतस्य श्रीकण्ठनामधेयस्य धार्म्मिकस्य सकाशात् अकाल-कुसुम-सञ्जननदोहदं शिक्षित्वा आत्मनः परिगृहीतां नवमालिकां कुसुम-समृद्धिशोभितां करिष्यति इति तत्र एतत् वृत्तान्तं ज्ञातुं देव्या प्रेषितास्मि । त्वं पुनः कुत्र प्रस्थिता ?

(ख) प्रियसखीं सागरिकां अन्वेष्टुम् ।

(ग) सखि, दृष्टा मया प्रियसखी सागरिका गृहीतसमुद्गकचित्रफलकवर्त्तिका समुद्विग्ना इव कदलीगृहं प्रविशन्ती । तद् गच्छ प्रियसखीम् । अहमपि देवीसकाशं गमिष्यामि ।

1 सहि । 2 सिरिखंडदास । 3 समुग्गम ।

तत्र प्रथमाङ्के मकरन्दोद्यानम् आगतस्य राज्ञः दर्शनेन नायिकायां सागरिकायां यः रतेः स्थायिभावस्य आविर्भावः सम्भूतः, तस्य अनुभावादिभिः परिपोषं दर्शयितुं द्वितीयाङ्कमवतारयन् तत्र प्रथमं प्रवेशकं सूचयति। सारिका वासवदत्तापालिता पक्षिविशेषः। अनया सुसङ्गता-सागरिकयोः विश्रम्भालापं श्रुत्वा देव्याः सकाशे प्रकटीकृतः, एतस्मात् देव्याः क्रोधः तदनन्तरं सागरिका बन्धनागारे क्षिप्ता इत्यस्याः सारिकायाः नाटके उपयोगित्वम्।

अनन्यसदृशः असाधारणः। विस्मयक्षिप्तहृदया विस्मयापवाहितचित्ता। अवधीर्य तिरस्कृत्य अनालोक्य इति यावत्। श्रीपर्व्वतात् एतन्नाम्नः तान्त्रिकाधिष्ठितात् पर्व्वतात्। अकालकुसुमसञ्जननदोहदम् अकाले स्वभावतः उत्पत्तिकालादन्यस्मिन् समये कुसुमसञ्जननम् एव यः दोहदः, दोहं ददाति इति 'आतोऽनुपसर्गे कः', तम् मन्त्रादिभिः कुसुमोत्पादनक्रियारूपम् इति यावत्। कुसुमसमृद्धिशोभितां कुसुमैश्वर्य्यशोभिताम्। समुद्गकः सम्पुटकः मस्यादिधारणार्थम्। वर्त्तिका लेखनी। प्रथमाङ्के राजदर्शनेन तत्प्रति अनुरागातिशयात् तच्चित्रलेखनादिना मदनाविष्टायाः सागरिकायाः चित्तविनोदनम् एतेन सूच्यते। प्रवेशकः नीचपात्रेणया प्रवेशितः विष्कम्भक-विशेषः।

Beng. Trans. (তারপর সুসঙ্গতা সারিকার পঞ্জর হস্তে করিয়া ব্যগ্রভাবে প্রবেশ করিল)

সুসঙ্গতা—হা ধিক্ হা ধিক্! এখন আমার হস্তে এই সারিকাকে অর্পণ করিয়া আমার প্রিয়সখী সাগরিকা কোথায় গেল? এখন আমি তাহাকে কোথায় দেখিতে পাইব? (আগের দিকে দেখিয়া) কেমন, নিপুণিকা এই দিকে আসিতেছে না! তাহা হইলে ইহাকে জিজ্ঞাসা করিব।

(তারপর নিপুণিকা প্রবেশ করিল)

নিপুণিকা—(বিস্ময়ের সহিত) আশ্চর্য্য, আশ্চর্য্য! দেবতার প্রভাব অসাধারণ বলিয়া মনে হয়। আমি মহারাজের সংবাদ পাইয়াছি। এখন দেবীকে গিয়া জানাইব। (পরিক্রমণ করিল)

সুসঙ্গতা—(অগ্রসর হইয়া) ওলো নিপুণিকে! তুমি এখন বিস্ময়বিহ্বলচিত্তে এখানে অবস্থিত আমাকে অবজ্ঞা করিয়াই (না দেখিয়াই) কোথায় অতিক্রম করিয়া চলিয়াছ?

নিপুণিকা—আরে সুসঙ্গতা যে! ওলো সুসঙ্গতে! তুমি ঠিকই ধরিয়াছ। ইহাই আমার বিস্ময়ের কারণ।—আজ মহারাজ শ্রীপর্ব্বত হইতে আগত শ্রীকণ্ঠনামক ধার্ম্মিকের

নিকট হইতে অকালে কুসুমোৎপত্তি-ক্রিয়া শিক্ষা করিয়া তাঁহার নিজের পরিগৃহীত নবমালিকাকে কুসুমরূপ ঐশ্বর্য্য দ্বারা শোভিত করিবেন—এই সংবাদ জানিবার জন্য দেবী আমাকে তথায় পাঠাইয়াছিলেন। তুমি আবার কোথায় যাইতেছ ?

সুসঙ্গতা—প্রিয়সখী সাগরিকাকে অন্বেষণ করিবার জন্য।

নিপুণিকা—সখি, আমি তোমার প্রিয়সখী সাগরিকাকে মসীপাত্র, চিত্রফলক ও লেখনী (তূলিকা) লইয়া উদ্বিগ্নভাবে কদলীগৃহে প্রবেশ করিতে দেখিয়াছি। এখন সেই তোমার প্রিয়সখীর কাছে যাও। আমিও দেবীর নিকট যাইব। (নিষ্ক্রান্ত)

প্রবেশক সমাপ্ত

(Enter Susangatá busily with a Sáriká in a cage.)

Eng. Trans. Alas ! Alas ! Where my dear friend Ságariká has gone now leaving this Sáriká (the talking bird) in my hand ! Where shall I find her out ? (Looking forward) Here comes Nipuniká ; I shall enquire of her.

(Enter Nipuniká)

Nipuniká—(With wonder). It is really strange ! Uncommon is the power of the gods—I think. I have gathered the news of the lord (King) ; and now I shall go and report to the Queen.

Susangatá (Approaching) Hallo Nipuniká ! Where are you now going away in haste with your heart transported by wonder, disregarding me standing here ?

Nipuniká. How now, Susangatá ! Oh Susangatá ! you have rightly ascertained. This is the cause of my wonder that today the lord (King), having learnt the craft of making flowers blossom out of season from a sage named Shrikantha hailing from the Shriparvata, will beautify his favourite Navamáliká (jasmine) with a luxuriance of flowers. This news, I have been sent there by the Queen to gather. But where are you going ?

Susangatá. To enquire of my dear friend Ságariká.

Nipuniká. I saw your dear friend Ságariká entering the plantain-bower uneasy in mind with a casket, picture-board and a pen (brush). So go there to your dear friend. I too shall go to the Queen. (Exeunt)

Here ends the Praveshaka (Interlude of an inferior type)

(ततः प्रविशति गृहीतचित्रफलकवर्तिका मदनावस्थां नाटयन्ती सागरिका)

सागरिका—[1] हिअअ ! पसीद पसीद । किं इमिणा आआससमेत्तफलएण दुल्लहजणप्पत्थणाणुबंधेण ? अण्णं च जेण एव्व दिट्ठेण दे ईरिसो संतावो णं वड्ढइ । (सविस्मयम) पुणो वि तं ज्जेव्व पेक्खिदुं अहिलससित्ति अहो दे मूढदा ! अइ णिसंस[2] हिअअ ! जम्मदो पहुदि सह संवड्ढिअं इमं जणं परिहरिअ क्खणमेत्तदंसणपरिचिदं जणं अणुगच्छंतो कधं ण लज्जसि ? अहवा को तुह दोसो ! अणंगसरपडणभीदेण तुए एव्वं अज्ज ववसिदं । (सामर्षम्) अणंगं दाव उवालहिस्सं । (साश्रम् अञ्जलिं बद्ध्वा जानुभ्यां स्थित्वा) भअवं कुसुमाउह ! णिज्जिदसअलसुरासुरो भविअ कहं इत्थिआजणं पहरंतो ण लज्जसि ? (दीर्घं निःश्वस्य) अहवा अणंगोसि । सव्वधा मम मंदभाइणीए इमिणा दुण्णिमित्तेण अवस्सं मरणं ज्जेव्व उवट्ठिदम् । (फलकमवलोक्य) ता जाव इह कोवि ण आअच्छदि तं ज्जेव्व आलेक्खसमप्पिदं[3] जणं पेक्खिअ जहा समीहिदं करिस्सं । (सावष्टम्भमेकमना भूत्वा नाट्येन फलकं गृहीत्वा निःश्वस्य) जइ वि मे अदिसज्झसेण वेवदि अयं अतिमेत्तं अग्गहत्थो तहवि तस्स

1 (निःश्वस्य) हिअअ etc. 2 कहं अदिणिसंस । 3 तं अभिमदं ।

जनस्स अण्णो दंसणोवाओ णत्थित्ति, ता जहा तहा आलि-
हिअ णं पेक्खिस्सं । (इति नाट्येन लिखति) (क)

(क) हृदय, प्रसीद प्रसीद । किमनेन आयासमात्रफलेन दुर्लभजनप्रार्थनानुबन्धेन ? अन्यच्च, येन दृष्टेन ते ईदृशः सन्तापः ननु वर्द्धते पुनरपि तमेव प्रेक्षितुं अभिलषसि इति अहो ते मूढता ! अयि नृशंस हृदय ! जन्मतः प्रभृति सह संवर्द्धितम् इमं जनं परित्यज्य क्षणमात्रदर्शनपरिचितं जनम् अनुगच्छन् कथं न लज्जसे ? अथवा कः तव दोषः ? अनङ्गशरपतनभीतेन त्वया एवं व्यवसितम् । अनङ्गं तावदुपालप्स्ये । भगवन् कुसुमायुध, निर्ज्जितसकलसुरासुरो भूत्वा कथं स्त्रीजनं प्रहरन् न लज्जसे ? अथवा अनङ्गोऽसि । सर्व्वथा मम मन्दभागिन्याः अनेन दुर्निमित्तेन अवश्यं मरणमेव उपस्थितम् । तद् यावत् इह कोऽपि न आगच्छति तावदेव आलेख्यसमर्पितं जनं प्रेक्ष्य यथा-समीहितं करिष्यामि । यद्यपि मे अतिसाध्वसेन वेपते अयमतिमात्रम् अग्रहस्तः, तथापि तस्य जनस्य अन्यो दर्शनोपायो नास्तीति, तत् यथा तथा आलिख्य ननु प्रेक्षिष्ये ।

हृदय प्रसीदेत्यारभ्य द्वितीयाङ्कस्य समाप्तिं यावत् प्रतिमुखसन्धिः । विस्तरः उपरिष्टाद् द्रष्टव्यम् । आयासमात्रफलेन श्रममात्रफलेन । प्रार्थनानुबन्धेन । प्रार्थनायाः अनुबन्धः पौनःपौन्यं तेन । मूढता अपाण्डित्यम् । व्यवसितम् अध्यवसितम् । निर्ज्जिताः निःशेषेण जिताः सकलाः सुराश्च असुराश्च येन सः । सर्व्वेषामुपरि अनङ्गस्य प्रभावो अस्त्येव एव । अनङ्गोऽसीति । अनङ्गत्वेन हृदयराहित्यात् दयालेशोऽपि नास्ति, तस्मात् उपालम्भोऽपि निरर्थक एव । दुर्निमित्तेन अनङ्गवाणपतनरूपाशुभलक्षणेन इत्यर्थः । आलेख्यसमर्पितम् चित्राङ्कितम् । यथासमीहितं यथेप्सितं मरणम् इति यावत्, करिष्यामि । उपरिष्टात् उद्बन्धनेन सागरि-कायाः प्राणत्यागप्रयासेन इदं समीहितं स्फुटीभविष्यति । अतिसाध्वसेन अतिभयेन । अग्रहस्तः अग्रश्चासौ हस्तश्चेति समासः अवयवावयविनोरभेदात् ।

(তারপর চিত্রফলক ও লেখনী লইয়া মদনাবেশ অভিনয় করিতে করিতে সাগরিকার প্রবেশ)

Beng. Trans. সাগরিকা—হৃদয়, প্রসন্ন হও, প্রসন্ন হও। কেবল দুঃখমাত্র-ফল এই দুর্লভ ব্যক্তির পুনঃ পুনঃ প্রার্থনায় কি প্রয়োজন ? (সবিস্ময়ে) অধিকন্ত, যাহাকে দেখিলে তোমার সন্তাপ পরিবর্দ্ধিত হয় পুনরায় তাহাকেই দেখিবার জন্য তুমি অভিলাষ

করিতেছ!—হায়, তোমার কি মূর্খতা! হে নৃশংস হৃদয়! জন্ম হইতে এক সঙ্গে পরিবর্দ্ধিত এই আমাকে পরিত্যাগ করিয়া ক্ষণমাত্র দর্শনে পরিচিত এই ব্যক্তির অনুধাবন করিতে তোমার কি লজ্জা হইতেছে না? অথবা, তোমার কি দোষ? অনঙ্গের শরপতনভয়ে ভীত হইয়াই তুমি এইরূপ করিয়াছ। (সজলনেত্রে) অনঙ্গকেই এখন তিরস্কার করিব। (কৃতাঞ্জলিপুটে জানু পাতিয়া) ভগবন্ কুসুমায়ুধ, সুরাসুর সকলকে জয় করিয়াও স্ত্রীলোককে প্রহার করিতে তোমার কি লজ্জা হইতেছে না? (দীর্ঘনিশ্বাস পরিত্যাগ করিয়া) অথবা, তুমি যে অনঙ্গ! সর্ব্বথা এই দুর্লক্ষণ-হেতু মন্দভাগিনী আমার মরণই অবশ্য আসিয়া উপস্থিত হইল। (চিত্রফলক দেখিয়া) তবে যতক্ষণ পর্য্যন্ত এখানে কেহ না আসে, আমি ততক্ষণ চিত্রাঙ্কিত এই (অভিমত) জনকে দেখিয়া মনের বাসনা পূর্ণ করিব। (দৃঢ়ভাবে একাগ্রচিত্তে চিত্রফলক গ্রহণের অভিনয় করিয়া দীর্ঘনিশ্বাস ত্যাগপূর্ব্বক) যদিও অতিভয়ে আমার অগ্রহস্ত অত্যন্ত কম্পিত হইতেছে, তথাপি সেই লোকের দর্শনের অন্য কোনও উপায় নাই। এখন কোনও প্রকারে অঙ্কিত করিয়া দেখিব। (অঙ্কনাভিনয় করিলেন)

Eng. Trans. (Then enter Ságariká, representing the state of love-sickness, with a picture-board and a pen)

Ságariká. Oh my heart, be consoled. What is the use of desiring eagerly for a person difficult to be attained when that desire results only in painful trouble? (With wonder) And moreover, what a foolishness on your part to desire to see again the person the sight of whom increases such painful agitation of yours! Oh cruel heart! Don't you feel ashamed to run after a person that has been familiar to you through a moment's sight only, leaving this one who has been brought up with you from the very birth? Or, what is your fault (in this matter)? You have acted thus only out of fear of the fall of the arrows of the bodiless god. (With tears) Now, I shall take Ananga (the bodiless god of love) to task. (Kneeling down with folded hands) Oh blessed lord of the flowery bow, being the victor of all demons and gods, dost thou not blush to waste thy might upon (lit. strike) a (defenceless) woman? (Sighing deeply) Or

thou art truly without form (or sense)! Ah, unfortunate that I am, my death by all means impends on account of this bad omen (due to this fatal cause). (Looking at the picture-board) Now, so long as no one approaches, I shall see my beloved one, as drawn in the picture, and then I shall do the desired thing. (Resolutely with undivided attention she gesticulates the taking up of the picture-board and with a deep sigh) Though my forearm trembles too much through excessive nervousness, yet as there is no other way of having the sight of that person than this, so I shall roughly make a sketch (draw the picture somehow or other) and then see him. (Represents drawing the picture).

(ततः प्रविशति सुसङ्गता)

सुसङ्गता—एदं तं कदलीघरं, ता पविसामि । (प्रवेशं नाटयति) एसा मे पिअसही साअरिआ । किं उण एसा गुरुआणुराओक्खित्तहिअआ किंपि आलिहन्ती मंपि ण पेक्खदि । भोदु, ता जाव इमाए दिट्ठिपहं परिहरिअ निरूवइस्सं किं एसा आलिहदित्ति । (खैरं पृष्ठतोऽस्या भूत्वा दृष्ट्वा सहर्षम्) कहं इमाए भट्टा आलिहिदो ! साहु, साअरिए, साहु ! अहवा ण कमलाअरं उज्झिअ राअहंसो अण्णहिं(स्सिं) अहिरमदि । (क)

सागरिका—(सबाष्पम्) आलिहिदो मए एसो । किं उण अणवरदणिवडन्तबप्फसलिलेण मे दिट्ठो पेक्खिदुं ण पहवदि ।

(क) एतत् तत् कदलीगृहं, तत् प्रविशामि । एषा मे प्रियसखी सागरिका । किं पुनः एषा गुरुकानुरागोत्क्षिप्तहृदया किमपि आलिखन्ती मामपि न प्रेक्षते । भवतु, तद् यावद् अस्याः दृष्टिपथं परिहृत्य निरूपयिष्यामि किम् एषा आलिखतीति । कथमनया भर्त्ता आलिखितः ! साधु, सागरिके, साधु ! अथवा न कमलाकरम् उज्झित्वा राजहंसो अन्यस्मिन् अभिरमते ।

(मुखमुत्तानीकृत्याश्रूणि निवारयन्ती सुसङ्गतां दृष्ट्वा उत्तरीयेण फलकं प्रच्छादयन्ती स्मितं कृत्वा) कहं पिअसही सुसंगदा ! (इत्युत्थाय हस्ते गृहीत्वा) सहि ! इदो उवविस । (क)

सुसङ्गता—(उपविश्य बलात् फलकमाकृष्य) सहि ! को एसो तुए एत्थ चित्तफलए आलिहिदो ? (ख)

सागरिका—[1]पउत्तमअण-महुस्सवे भअवं अणंगो । (ग)

सुसङ्गता—(सस्मितम्) अहो दे णिउणत्तणं ! किं उण सुण्णं विअ चित्तं पडिहा(भा)दि, ता अहं पि आलिहिअ रइसनाहं करिस्सं । (वर्णिकां[2] गृहीत्वा नाट्येन रतिव्यपदेशेन सागरिकामालिखति) (घ)

सागरिका—(विलोक्य सासूयम्) सुसंगदे ! कीस तुए एत्थ अहं आलिहिदा ? (ङ)

सुसङ्गता—(विहस्य) सहि ! किं [3]अआरणे कुप्पसि ? जादिसो तुए कामदेवो आलिहिदो, तादिसो मए रइ आलिहिदा । ता अण्णधासंभाविणि ! किं तुह एदिणा आलविदेण ? कहेहि सव्वं वुत्तंतं । (च)

(क) आलिखितो मया एषः । किं पुनः अनवरतनिपतद्बाष्पसलिलेन मे दृष्टिः प्रेक्षितुं न प्रभवति । कथं प्रियसखी सुसङ्गता ! सखि, इत उपविश ।

(ख) सखि, क एषः त्वया अत्र चित्रफलके आलिखितः ?

(ग) प्रवृत्तमदनोत्सवे भगवान् अनङ्गः ।

(घ) अहो ते निपुणत्वम् ! किं पुनः शून्यमिव चित्रं प्रतिभाति । तद् अहमपि आलिख्य रतिसनाथं करिष्यामि ।

(ङ) सुसङ्गते, कथं त्वया अत्र अहम् आलिखिता ?

(च) सखि, किम् अकारणे कुप्यसि ? यादृशस्त्वया कामदेव आलिखितः, तादृशी मया रतिः आलिखिता । तद् अन्यथासम्भाविनि, किं तव एतेन आलपितेन ? कथय सर्वं वृत्तान्तम् ।

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1 (सलज्जम्) । 2 वर्णिकाम् । 3 अकारणं ।

अनवरतनिपतद्-बाष्पसलिलेन अनवरतं सन्ततं निपतत् यत् बाष्पसलिलं तेन हेतौ तृतीया। रतिसनाथं रतिसहितं कामदेवमित्यर्थः। रतिव्यपदेशेन रतिच्छलेन। अकारणे न कारणम् अकारणम् तस्मिन्, अत्र अभावार्थे नञ्। अन्यथासम्भाविनि अन्यथा अन्यप्रकारेण सम्भावयति कल्पयति या सा इति सुप्यजातौ णिनिः।

(সুসঙ্গতার প্রবেশ)

Beng. Trans. সুসঙ্গতা—এই ত কদলীগৃহ, তবে ইহাতে প্রবেশ করি। (প্রবেশাভিনয় করিয়া অবলোকনপূর্ব্বক সবিস্ময়ে) এই যে আমার প্রিয়সখী সাগরিকা ! কিন্তু সে যেন কি এক গুরু অনুরাগভরে আকৃষ্টচিত্ত হইয়া কিছু একটি অঙ্কন করিতেছে, সেজন্য আমাকে দেখিতে পাইতেছে না। যাই হোক্, আমি তাহার দৃষ্টিপথ পরিত্যাগ করিয়া সে কি অঙ্কন করিতেছে দেখিব। (আস্তে আস্তে তাহার পশ্চাতে যাইয়া আনন্দের সহিত) এ কি, এ যে মহারাজের প্রতিমূর্ত্তি অঙ্কন করিয়াছে। সাধু, সাগরিকে, সাধু ! অথবা রাজহংসী পদ্মসরোবর পরিত্যাগ করিয়া অন্যত্র ক্রীড়া করে না।

সাগরিকা—(সাশ্রুনেত্রে) আমি ইঁহার (প্রতিমূর্ত্তি) আঁকিয়াছি। কিন্তু অনবরত নিপতিত অশ্রুজলের জন্য আমার চক্ষু ইঁহাকে দেখিতে পাইতেছে না। (মুখ তুলিয়া অশ্রুজল নিবারণ করিবার সময় সুসঙ্গতাকে দেখিয়া উত্তরীয় দ্বারা চিত্রফলক আচ্ছাদিত করিয়া ঈষৎ হাস্যের সহিত) এই যে প্রিয়সখী সুসঙ্গতা ! (গাত্রোত্থান করিয়া হস্তধারণপূর্ব্বক) সখি, এখানে উপবেশন কর।

সুসঙ্গতা—(উপবেশন করিয়া সবলে চিত্রফলক আকর্ষণ করিয়া) সখি, তুমি যাহাকে অঙ্কিত করিয়াছ এ কে ?

সাগরিকা—মদন-মহোৎসবের প্রারম্ভে (প্রতিষ্ঠিত) ভগবান্ অনঙ্গ।

সুসঙ্গতা—(সহাস্যে) অহো, তোমার কি নিপুণতা ! কিন্তু চিত্রটিকে শূন্য বলিয়া মনে হইতেছে। তাই আমিও ইহার সহিত রতিদেবীকে অঙ্কিত করিব। (তূলিকা লইয়া রতিচ্ছলে সাগরিকাকে অঙ্কিত করিল)

সাগরিকা—(দেখিয়া—রাগের সহিত) সুসঙ্গতে, তুমি কেন আমাকে এখানে অঙ্কিত করিলে ?

সুসঙ্গতা—(হাসিয়া) সখি, তুমি অকারণ কেন রাগ করিতেছ ? তুমি যেরূপ কামদেবকে অঙ্কিত করিয়াছ, আমিও সেইরূপ রতিদেবীকে অঙ্কিত করিয়াছি। হে অন্যথা-

সম্ভাবিনি (অন্যরূপ আশঙ্কাকারিণি)! তোমার এরূপ আলাপের প্রয়োজন কি? সকল বৃত্তান্ত খুলিয়া বল।

(Enter Susangatá)

Eng. Trans. Susangatá. This is that plantain-bower. Let me enter it. (Entering and looking—with surprise) Ha, here is my dear friend Ságariká ! But apparently she is so intent upon painting something, with her mind transported by some great attachment that she does not notice even my approach. However, I will keep out of her sight and see what she is painting. (Approaches gently her back and looking with delight) How now, she is drawing the king's (picture) ! Well done, Ságariká, well done ! Or, the royal female swan leaves not the lotus-crowded lake to sport elsewhere.

Ságariká. (With tears) I have finished drawing his portrait) ; but since my tears are running down incessantly my sight cannot have a look at him (in the picture). (Raises her head and while checking the tears sees Susangatá, hides the picture with her upper garment, with a smile) How now Susangatá, my friend, please sit down here.

Susangatá. (Sitting and taking the picture-board by force) My friend, who is this person whom you have drawn in the picture-board ?

Ságariká. The deity Ananga in the festival of Cupid just commenced.

Susangatá. (With a smile) Ah, your cleverness ! but the picture appears to be incomplete (wanting in something). So I shall paint and make (the god) accompanied by Rati. (Takes the brush and gesticulates the drawing of Ságariká under the pretext of painting the figure of Rati).

Ságariká. (Seeing—angrily) Oh Susangatá, why you have sketched my likeness here ?

Susangatá. (With a smile) My friend, do not be offended without cause. I have drawn a Rati similar to the Kámadeva drawn by you. Now, oh you taking the thing otherwise, no need of speaking in this way. Disclose to me all the particulars.

सागरिका—(सलज्जा—स्वगतम्) णं जाणिदह्मि पिअसहीए। (सुसङ्गताया हस्तं गृहीत्वा—प्रकाशम्) पिअसहि! महदी क्खु मे लज्जा, ता तहा करेसु जहा ण कोवि अवरो एदं वुत्तंतं जाणादित्ति। (क)

सुसङ्गता—सहि! मा लज्ज। ईदिसस्स कस्सारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासेण होदव्वं। तहवि जहा ण कोवि अवरो एदं वुत्तंतं जाणिस्सदि तह करेमि। एदाए उण मेहाविणीए सारिआए एत्थ कारणेण होदव्वं। कदावि एसा इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मंतइस्सदि। (ख)

सागरिका—(सोद्वेगम्) सहि! अदोवि मे अहिअदरं संदाओ वड्ढदि। (इति मदनावस्थां नाटयति) (ग)

(क) ननु ज्ञातास्मि प्रियसख्या। प्रियसखि, महती खलु मे लज्जा, तत् तथा कुरु यथा न कोऽपि अपरः एतं वृत्तान्तं जानातीति।

(ख) सखि, मा लज्जस्व। ईदृशस्य कन्यारत्नस्य अवश्यम् एव ईदृशे वरे अभिलाषेण भवितव्यम्। तथापि यथा न कोऽपि अपरः एतं वृत्तान्तं ज्ञास्यति तथा करोमि। एतया पुनः मेधाविन्या सारिकया अत्र कारणेन भवितव्यम्। कदाचित् एषा अस्य आलापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते।

(ग) सखि, अतोऽपि मे अधिकतरं सन्तापो वर्द्धते।

1. सुसङ्गतां हस्ते गृहीत्वा। 2. ता किं दाणिं एत्थ करइस्सं। 3. बाधेदि। 4. मुणालवलआइं। 5. णं भणामि।

सुसङ्गता—(सागरिकाया हृदये हस्तं दत्वा) सहि ! समस्सस समस्सस । जाव इमाए दिग्घिआए णलिणीपत्ताइं मुणालिआइं अ गेण्हिअ लहुं आअच्छामि । (निष्क्रम्य पुनः प्रविश्य च नाट्येन नलिनीपत्रैः शयनीयं मृणालवलयानि च रचयित्वा परिशिष्टानि नलिनीपत्राणि सागरिकाया हृदये निक्षिपति) (क)

सागरिका—सहि ! अवणेहि इमाइं णलिणीपत्ताइं मुणालिआइं अ । अलं इमिणा । कीस अआरणे अत्ताणं आआसेसि ?(ख)

दुल्लहजणाणुराओ लज्जा गरुई परव्वसो अप्पा ।
पिअसहि ! विसमं पेम्मं मरणं सरणं तु वरमेक्कं[1] ॥१॥ (ग)

(इति मूर्च्छति)

(क) सखि, समाश्वसिहि समाश्वसिहि । यावद् अस्याः दीर्घिकायाः नलिनीपत्राणि मृणालिकानि च गृहीत्वा लघु आगच्छामि ।

(ख) सखि, अपनय इमानि नलिनीपत्राणि मृणालिकानि च । अलमेतेन । कथम् अकारणे आत्मानं आयासयसि ?

(ग) दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।
प्रियसखि विषमं प्रेम मरणं शरणं तु वरमेकम् ॥

ज्ञातास्मि राज्ञः कृते मदनाविष्टाहमिति सुसङ्गतया ज्ञातास्मीत्यर्थः । गृहीताक्षरा भाषणस्य अक्षराणि गृहीत्वा इत्यर्थः । मन्त्रयिष्यते कथयिष्यति । आयासयसि खेदं प्रापयसि ।

दुर्लभेति । दुर्लभः यः जनः उदयन इत्यर्थः । तस्मिन् अनुरागः आसक्तिः । लज्जा गुर्वी महती । एतस्मात् साक्षाद् भाषणं न भविष्यति, लेखप्रेषणादिना यदेव सम्भवति तदेव भविष्यतीत्यर्थः । आत्मा परस्य वासवदत्तायाः वशः पराधीनः यौगन्धरायणेन वासवदत्ताहस्ते समर्पितत्वात् । अतः पराधीनः जनः स्वेच्छया किमपि कर्तुं न शक्नोति इति भावः । प्रेम अनुरागः विषमम् विपरीतम् । अतएवास्यामवस्थायां किं करणीयमिति आह । मरणम् एकं तु वरं श्रेष्ठं शरणम् आश्रयः । मरणेनैव सर्वथा मे शुभं भविष्य-

1 वरमेक्कं ।

तीति। मवरमिति पाठे न वरं यस्मात् इति अनुत्तममित्यर्थः। अथवा, मरणं वरं शरणं न(नु) किम् इति योजना। सर्वथा मरणमेव श्रेष्ठः आश्रय इत्यर्थः ॥१॥

Prose. प्रियसखि, दुर्लभजनानुरागः, गुर्वी लज्जा, परवशः आत्मा, प्रेम विषमं ; एकं मरणं नु वरं शरणं (अथवा—मरणं वरं शरणं न किम् ?) ॥१॥

Beng. Trans. সাগরিকা—(লজ্জার সহিত—স্বগত) নিশ্চয়ই প্রিয়সখীর নিকট ধরা পড়িয়াছি। (সুসঙ্গতার হস্তধারণ করিয়া—প্রকাশ্যে) প্রিয়সখি, আমার লজ্জা বলবতী হইয়া পড়িয়াছে। সুতরাং এইরূপ কর, যাহাতে অপর কেহ এই ব্যাপার জানিতে না পারে।

সুসঙ্গতা—সখি, লজ্জা করিও না। এইরূপ কন্যারত্নের এই রকম বরে অভিলাষ হওয়াই উচিত। তথাপি যাহাতে অপর কেহ এই ব্যাপার জানিতে না পারে সেইরূপ করিব। কিন্তু এই মেধাবিনী সারিকাই এই বিষয়ে (রহস্যভেদে) কারণস্বরূপ হইবে। হয়ত কখনও সে এই আলাপের কথাগুলি গ্রহণ করিয়া কাহারও সম্মুখে বলিতে থাকিবে।

সাগরিকা—এইজন্য আমার সন্তাপ আরও বৃদ্ধিপ্রাপ্ত হইতেছে। (মদনাবেশ অভিনয় করিলেন)

সুসঙ্গতা—(সাগরিকার হস্ত ধারণ করিয়া) সখি, আশ্বস্ত হও, আশ্বস্ত হও। আমি এই সরোবর হইতে পদ্মপত্র ও মৃণালগুলি লইয়া শীঘ্র আসিতেছি। (নিষ্ক্রান্ত হইয়া পুনঃ প্রবেশ করতঃ পদ্মপত্রের দ্বারা শয্যা ও মৃণালের দ্বারা বলয় রচনার অভিনয় করিয়া অবশিষ্ট পদ্মপত্র সাগরিকার বুকে নিক্ষেপ করিল)

সাগরিকা—সখি, এই মৃণাল ও পদ্মপত্রগুলি সরাইয়া লও। এইগুলির কোন প্রয়োজন নাই। অকারণ কেন নিজেকে কষ্ট দিতেছ ?—

দুর্লভজনের প্রতি অনুরাগ, মহতী লজ্জা, নিজের পরবশ্যতা; হে প্রিয়সখি, আমার প্রেম অতি বিষম ; (এমতাবস্থায়) এক মরণই শ্রেষ্ঠ আশ্রয় ॥১॥

Eng. Trans. Ságariká. (Aside) My friend has disdovered my (secret). (Catching hold of Susangatá's hand —aloud) My friend, great is my nervousness (bashfulness) ; so please do so that nobody else may be acquainted with this affair.

Susangatá. Do not be ashamed, my friend ? Such a jewel of a maiden will surely cherish her desire for such a bride-

groom. Still I shall act in a manner so that none else may come to know of it. But it is more likely that this pratling Sáriká may be the cause for it ; as she, hearing this our conversation, may sometimes repeat it in the presence of somebody.

Ságariká. So my affection still more overpowers me (Represents the state of love-sickness).

Susangatá. (Catching hold of Ságariká's hand) My friend, be consoled. I shall collect some lotus-leaves and lotus-stalks from yonder lake and come back presently. (Exit and brings some lotus leaves and lotus-stalks, forms a bed with the former and makes bangles with the latter and then throws some leaves upon Ságariká's bosom.)

Ságariká. (Enough, enough) my friend, take away these lotus-leaves and stalks ; there is no use of these. Why are you taking trouble for nothing ?—

(My) attachment is towards a person attainable with difficulty ; (my) bashfulness (nervousness) is very great ; my self is under the control of another ; my love is very painful (or unequal). O my dear friend, (under the circumstances) death alone is my best refuge. 1 (Faints)

सुसङ्गता—(सकरुणम्) पिअसहि ! साअरिए ! समस्सस समस्सस । (क)

(नेपथ्ये कलकलः[1])

कण्ठे कृत्ता[2]वशेषं कनकमयमधः शृङ्खलादाम कर्षन्
क्रान्त्वा द्वाराणि हेलाचल[3]चरणरणत्किङ्किणीचक्रवालः ।
दत्तातङ्कोऽङ्गनानामनुसृतसरणिः सम्भ्रमादश्वपालैः
प्रभ्रष्टोऽयं प्लवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः ॥२॥

(क) प्रियसखि, सागरिके, समाश्वसिहि समाश्वसिहि ।

1 नेपथ्ये । 2 कृत्ता । 3 लीलाचल ।

अपिच—

नष्टं वर्षधरै¹र्मनुष्यगणनाभावादपास्य त्रपा-
मन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः ।
पर्य्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतं
कुब्जा नीचतयैव यान्ति शनकैरात्मेक्षणाशङ्किनः ॥२॥

सुसङ्गता—(आकर्ण्यायतीऽवलोक्य ससम्भ्रममुत्थाय सागरिकां हस्ते गृहीत्वा) सहि ! उट्ठेहि उट्ठेहि । एसो क्खु दुट्ठवाणरो इदो ज्जेव्व आअच्छदि । (क)

सागरिका—किं दाणिं करेह्म ? (ख)

सुसङ्गता—एहि । ²इमस्सिं तमालविडवांधकारे पविसिअ एदं अदिवाहेह्म । (ग)

(क) सखि ! उत्तिष्ठ उत्तिष्ठ । एष खलु दुष्टवानरः इत एव आगच्छति ।

(ख) किम् इदानीं कुर्वः ?

(ग) एहि । अस्मिन् तमालविटपान्धकारे प्रविश्य एतमतिवाहयावः ।

कण्ठे इति । कृत्तावशेषं कृत्तः छिन्नः अवशेषः यस्य तत् । कनकमयम् सुवर्णघटितं शृङ्खलादाम शृङ्खला चासौ दाम चेति कण्ठे अधः कर्षन् । हेलया लीलया चलाः चञ्चलाः चरणाः तेषु रणतां ध्वनतां किङ्किणीनां चक्रवालं मण्डलं यस्य सः । अङ्गनानाम् दत्तातङ्कः दत्तः आतङ्कः येन सः । सम्भ्रमात् भयात् अश्वपालैः अनुसृतसरणिः अनुसृतः सरणिः पन्थाः यस्य सः । अयं प्लवङ्गः वानरः नृपतेः मन्दुरायाः प्रभ्रष्टः पलायितः मन्दिरं प्रविशति । स्रग्धरा वृत्तम् ॥२॥ नष्टमिति । वर्षवरैः षण्ढैः मनुष्यगणनाभावात् स्त्रीत्वपुंस्त्वाद्युभयलक्षणविरहितत्वात् तेषां मनुष्यमध्ये गणना न भवति । तैः विद्रुतं पलायितम् त्रपां लज्जाम् अपास्य परित्यज्य । वामनः खर्व्वः त्रासात् वानरभयात् कञ्चुकिकञ्चुकस्य कञ्चुकिनः दीर्घचोलकस्य अन्तः

1 वर्षवरै । 2 ता अलक्खिदं ।

প্রবিশন্তি স্খলনাৎ। পর্য্যন্তাশ্রয়িভিঃ পর্য্যন্তেষু প্রান্তভূমিষু আশ্রয়গ্রহণং কুর্ব্বদ্ভিঃ ভয়াদিত্যর্থঃ। কিরাতৈঃ কিরং পর্য্যন্তভূমিম্ অতন্তি নিরন্তরং গচ্ছন্তি ইতি কির—অত্+কর্ত্তরি অণ্ ইতি কিরাতাঃ তৈঃ। নাম্নঃ সদৃশং যাথার্থ্যং কৃতং প্রান্তভূমিপর্য্যটনশীলাস্তে সাম্প্রতং প্রান্তভূমিমেবাশ্রয়ন্তে ইতি তৈঃ স্বনামস্যানুরূপতঃ যাথার্থ্যং সম্পাদিতম্। আত্মপাতাশঙ্কিনঃ যথা তে বানরেণ দৃষ্টাঃ ন স্যুরিতি। কুব্জাঃ নীচতয়ৈব অধঃ স্থিত্বা এব শনকৈঃ মন্দং যান্তি। শার্দ্দূলবিক্রীড়িতং বৃত্তম্। স্বভাবোক্তিশ্চালঙ্কারঃ॥ ২॥ এতম্ বানরম্ অভিবাহয়াবঃ যাপয়াবঃ।

Prose. কণ্ঠে কৃত্তাবশেষং কনকময়ং শৃঙ্খলাদাম অধঃ কর্ষন্ হেলাচলচরণরণৎকিঙ্কিণীচক্রবালঃ অশ্বপালৈঃ সম্ভ্রমাৎ অনুসৃতসরণিঃ অঙ্গনানাং দত্তাতঙ্কঃ অয়ং প্লবঙ্গঃ নৃপতেঃ মন্দুরায়াঃ প্রভ্রষ্টঃ (সন্) দ্বারাণি ক্রান্ত্বা মন্দিরং প্রবিশতি ॥২॥

মনুষ্যগণনাভাবাৎ ত্রপাম্ অপাস্য বর্ষবরৈঃ নষ্টম্। অয়ং বামনঃ ত্রাসাৎ কঞ্চুকিকঞ্চুকস্য অন্তঃ বিশতি। পর্য্যন্তাশ্রয়িভিঃ কিরাতৈঃ নিজস্য নাম্নঃ সদৃশং কৃতম্। আত্মপাতাশঙ্কিনঃ কুব্জাঃ নীচতয়া এব শনকৈঃ যান্তি ॥২॥

Beng. Trans. সুসঙ্গতা—(সভয়ভাবে) প্রিয়সখি, আশ্বস্ত হও, আশ্বস্ত হও।

(নেপথ্যে কোলাহল)

কণ্ঠস্থিত ছিন্নাবশিষ্ট সুবর্ণনির্ম্মিত শৃঙ্খলাদাম নীচের দিকে আকর্ষণ করিতে করিতে স্ত্রীলোকদিগের ভয় উৎপাদন করতঃ এই বানর নৃপতির অশ্বশালা হইতে নির্গত হইয়া সমস্ত দ্বার অতিক্রমপূর্ব্বক প্রাসাদে প্রবেশ করিতেছে। অশ্বপালগণ সসম্ভ্রমে তাহার অনুসরণ করিতেছে এবং সেও অবলীলাক্রমে চলিয়া যাওয়ায় তাহার চরণস্থিত চঞ্চল নূপুরমণ্ডল রণৎকার শব্দ করিতেছে।২।

মনুষ্যমধ্যে গণ্য নহে বলিয়া ক্লীবগণ লজ্জাপরিহারপূর্ব্বক পলায়ন করিতেছে। বামন কঞ্চুকিগণের (লম্বমান) কঞ্চুকমধ্যে ভয়ে প্রবেশ করিতেছে। প্রাসাদের প্রান্তভাগে আশ্রয় গ্রহণ করিয়া কিরাতগণ নিজেদের নামের সার্থকতা রক্ষা করিয়াছে; এবং পাছে তাহাদিগকে দেখিতে পায় এই আশঙ্কায় কুব্জগণ আরও নীচের দিকে দেহ অবনমিত করিয় প্রস্থান করিতেছে।৩।

সুসঙ্গতা—(শুনিয়া সম্মুখদিকে লক্ষ্য করিয়া শশব্যস্তে গাত্রোত্থানপূর্ব্বক সাগরিকাকে হস্তে লইয়া) সখি, উঠ উঠ। এই দুষ্ট বানর এই দিকেই আসিতেছে।

সাগরিকা—এখন কি করিব ?

সুসঙ্গতা—এস, এই তমালবৃক্ষের অন্ধকারে প্রবেশ করিয়া ইহাকে অতিক্রম করি।

Eng. Trans. Susangatá. (Piteously) My friend, be consoled, be consoled.

(A noise behind the scenes)

This monkey has escaped from the stable,carrying around its neck a portion of the broken golden chain and passing through many doors, with a circle of anklets, tinkling at the free sportive motion of its feet, is entering into the palace being followed by the horse-keepers in hot haste and striking terror into the hearts of women ? 2.

Again, the eunuchs, not counted as men, lost to shame, flee (from the path of the monkey) and the dwarf takes shelter within the gown of the Chamberlain out of fear. The Kirátas who live in the border-lands (i. e., guard the surrounding walls of the harem) are true to their designation and the hump-backed persons move very slowly bowing themselves lowly as if through fear of being discovered. 3.

Susangatá. (Hearing, she looks onward and having left the seat in hot haste, catches hold of Ságariká in her hand) Up, up, my friend. This wicked monkey is coming this way.

Ságariká. What shall we do now ?

Susangatá. Come, let us hide in the darkness of this Tamála tree and pass it off.

(परिक्रम्योभे सभयं पश्यन्त्यावेकान्ते पर्य्यवस्थिते[1])

सागरिका—कहं सुसंगदे तुए चित्तफलओ उज्झिदो ? कदावि कोवि तं पेक्खदि। (क)

(क) कथं सुसङ्गते त्वया चित्रफलकः उज्झितः ? कदापि कोऽपि तं प्रेक्षते।

1 तथा कृत्वा उभे सभयं पश्यन्त्यौ स्थिते

सुसङ्गता—अइ सुत्थिदे ! किं अज्जवि चित्तफलएण करिस्ससि ? एसोवि दहिभत्तलम्पडो एदं[1] पञ्जरं उग्घाडिअ दुट्ठवाणरो अदिक्कंतो[2]। [3]एसा क्खु मेहाविणी उड्डीणा अण्णदो गच्छदि । ता एहि । लहुं अणुसरेह्म । इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मंतइस्सदि । (क)

सागरिका—सहि एव्वं करेह्म । (ख)

(इति परिक्रामतः)

(नेपथ्ये)

ही ही ! अच्छरिअं अच्छरिअं ! (ग)

सागरिका—(विलोक्य) सुसंगदे ! जाणीअदि कहं पुणो दुट्ठ-वाणरो ज्जेव्व आअच्छदि ! (घ)

सुसङ्गता—(दृष्ट्वा विहस्य) अइ काअरे ! मा भेहि ! भट्टिणो पस्सवत्ती[4] क्खु एसो अज्जवसंतओ । (ङ)

(ततः प्रविशति वसन्तकः)

वसन्तकः—ही ही भो ! अच्छरिअं अच्छरिअं ! साहु रे सिरिखंडदास धम्मिअ, साहु ! (च)

(क) अयि सुस्थिते ! किम् अद्यापि चित्रफलकेण करिष्यसि ? एषोऽपि दधिभक्त-लम्पटः एतत् पञ्जरम् उद्घाट्य दुष्टवानरोऽतिक्रान्तः। एषा खलु मेधाविनी उड्डीना अन्यतः गच्छति। तदेहि लघु अनुसराव:। अस्य आलापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते।

(ख) सखि, एवं कुर्व्वः।

(ग) ही ही ! आश्चर्य्यम् आश्चर्य्यम् ! (घ) सुसङ्गते, ज्ञायते कथं पुनः दुष्टवानरः एव आगच्छति। (ङ) अयि कातरे, न बिभीहि, भर्त्तुः पार्श्ववर्त्ती खलु एषः आर्य्य-वसन्तकः। (च) ही ही भोः ! आश्चर्य्यम् आश्चर्य्यम् ! साधु रे श्रीखण्डदास धार्म्मिक, साधु !

1 सारिआपञ्जरं । 2 अपक्कंतो । 3 मेहाविणी । 4 परिवासवत्ती ।

सागरिका—(सस्पृहमवलोकयति) सहि सुसंगदे ! दंसणीओ क्खु अअं जणो ! (क)

(क) सखि सुसङ्गते, दर्शनीयः खलु अयं जनः।

सुस्थिते निरुद्वेगे। दधिभक्तलम्पटः दधिमिश्रितान्नभोजने सुचतुरः वानरः इति भावः। अतिक्रान्तः पलायितः। गृहीताक्षरा लब्धवृत्तान्ता मन्त्रयिष्यते कथयिष्यति। पार्श्व-वर्त्ती समीपस्थः। दर্शनीयः अस्य विदूषकस्य मूढत्वेन आकृत्या च।

Beng. Trans. (উভয়ে পরিক্রমণ করিয়া সভয়ে দেখিতে দেখিতে একপার্শ্বে উপবেশন করিল)

সাগরিকা—সুসঙ্গতে, তুমি কেন চিত্রফলকটী ছাড়িয়া আসিলে? কেহ কথনও দেখিতে পারে।

সুসঙ্গতা—অয়ি সুস্থিতে ! এখন চিত্রফলক লইয়া কি করিবে ? এই সেই দধিমিশ্রিত অন্নভোজনে পটু দুষ্ট বানর—এই (সারিকার) পঞ্জরটি উদ্‌ঘাটিত করিয়া পলায়ন করিয়াছে। এই মেধাবিনীও (সারিকা) উড়িয়া অন্যত্র চলিয়া গেল। এখন এস, শীঘ্র ইহার অনুসরণ করি। এই কথোপকথনের অক্ষরগুলি মুখস্থ করিয়া সে হয়ত কাহারও সম্মুখে প্রকাশ করিয়া ফেলিবে।

সাগরিকা—সখি, তাহাই করি।

(পরিক্রমণ করিল)

(নেপথ্যে)

বাঃ বাঃ ! কি আশ্চর্য্য ! কি আশ্চর্য্য !

সাগরিকা—(দেখিয়া) সুসঙ্গতে, মনে হয় যেন সেই দুষ্ট বানরটা এই দিকে আবার আসিতেছে।

সুসঙ্গতা—(দেখিয়া—সহাস্যে) অয়ি ভীরু, ভয় নাই, এ মহারাজের পার্শ্বচর আর্য্য বসন্তক।

(বসন্তক প্রবেশ করিল)

বসন্তক—বাঃ বাঃ ! কি আশ্চর্য্য ! কি আশ্চর্য্য ! বাহবা, ধার্ম্মিক শ্রীখণ্ডদাস, বাহবা !

সাগরিকা—(সস্পৃহভাবে দেখিয়া) সখি সুসঙ্গতে, এই লোকটী দেখিবার মত বটে !

(Both walk round and looking with fear, sit down on one side)

Eng. Trans. Ságariká. Oh Susangatá, why have you left the picture-board? Somebody may by chance come across it.

Susangatá. Oh thou safely situated now! What would you do now with the picture-board? This wicked monkey, fond of rice mixed with curd, has broken open the cage and has escaped. This clever bird (Medhávini—Sáriká) too is now on her wings and is going elsewhere. So let us follow her in a hurry; or she will repeat in the presence of somebody the conversation which she has learnt by rote.

Ságariká. Friend, let us do so.

(Both walk round)

(Behind) Hullow! what wonder! what wonder!

Ságariká. (Looking) Oh Susangatá, I think that wicked monkey is coming this way again.

Susangatá—(Looking—with a smile) Oh timid girl, do not fear. It is our worthy Vasantaka who is the companion of our lord, the King.

(Enter Vasantaka)

Vasantaka. Hullow! Very strange indeed! Bravo, O pious Shrikhandadása, well done!

Ságariká. (Looks wistfully) Friend Susangatá, this person is really worth seeing!

सुसङ्गता—सहि ! सुत्थिदे ! किं एदिणा दिट्ठेण ? दूरीभूदा[1]

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1 दूरे भोदि ।

क्खु सारिआ। ता एहि। अनुसरेह्म। (क)
(इति[1] निष्क्रान्ते[2])

वसन्तक—[3]साहु रे सिरिखण्डदास धम्मिअ, साहु!—जेण दिसमेत्तेण तेण ज्जेव्व दोहदेण ईदिसी णोमालिआ संवुत्ता, जेण णिरन्तरुब्भिण्णकुसुमगुच्छच्छादिअविडवो[4] उवहसन्तो विअ लक्खीअदि देवीपरिग्गहिदं माहवीलदं। ता जाव गदुअ पिअवअस्सस्स णिवेदेमि[5]। (परिक्रम्यावलोक्य च) एसो क्खु पिअवअस्सो तस्स दोहअस्स लद्धपच्चअदाए परोक्खं वि तं णोमालिअं पच्चक्खं विअ कुसुमिदं पेक्खन्तो हरिसुप्फुल्ललोअणो इदो ज्जेव्व आअच्छदि। ता जाव णं उवसप्पामि। (इति राजानं प्रति निर्गतः) (ख)
(ततः प्रविशति यथानिर्दिष्टो राजा)

राजा—(सहर्षम्)

उद्दामोत्कलिकां विपाण्डुरुचं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरतै[6]रातन्वतीमात्मनः।
अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवं
पश्यन् कोपविपाटलद्युतिमुखं देव्याः करिष्याम्यहम् ॥४॥

(क) सखि, सुसंगते! किम् एतेन दृष्टेन? दूरीभूता खलु सारिका। तदेहि। अनुसरावः।

(ख) साधु रे श्रीखण्डदास धार्मिक, साधु!—येन दर्शनमात्रेण तेन एव दोहदेन ईदृशी नवमालिका संवृत्ता, येन निरन्तरोद्भिन्नकुसुमगुच्छाच्छादितविटपा उपहसन्ती इव लक्ष्यते देवीपरिगृहीतां माधवीलताम्। तद् तावत् गत्वा प्रियवयस्यस्य निवेदयामि। एषः खलु प्रियवयस्यः तस्य दोहदस्य लब्धप्रत्ययतया परोक्षामपि तां नवमालिकां प्रत्यक्षामिव कुसुमितां प्रेक्षमाणः हर्षोत्फुल्ललोचनः इत एवागच्छति। तद् यावदेनम् उपसर्पामि।

1 उभे। 2 ततः प्रविशति प्रहृष्टो विदूषकः। 3 ही ही भो! अच्छरिअं अच्छरिअं! साहु रे etc. 4 गुच्छसोहिअ। 5 वड्ढावेमि। 6 रविरतं।

वसन्तकः—(उपसृत्य) जअदु जअदु पिअवअस्सो ! भो वअस्स ! दिट्ठिआ वड्ढसि (जेण दिण्णमेत्तेण ज्जेव्व तेण दोहलेण इत्यादि पुनः पठति) (क)

(क) जयति जयति प्रियवयस्यः ! भो वयस्य, दिष्ट्या वर्द्धसे (येन दत्तमात्रेण एव तेन दोहदेन ईदृशी नवमालिका संवृत्ता, येन निरन्तरोद्भिन्नकुसुमगुच्छाच्छादित-विटपा उपहसन्ती इव लक्ष्यते देवीपरिगृहीतां माधवीलताम् ।)

निर् नास्ति अन्तरम् अवकाशः यस्मिन् तत् निरन्तरं सन्ततं यथा तथा उद्भिन्नानि उद्गतानि कुसुमानि तेषां गुच्छानि तैः आच्छादिताः विटपाः शाखाः यस्याः सा नवमालिका राज्ञः परिगृहीता । देवीपरिगृहीतां माधवीलतामुपहसन्ती स्वकुसुमसम्पत्त्या इत्यर्थः । लब्धप्रत्ययतया लब्धविश्वासतया । उद्दामेति । उद्दामा बन्धरहिताः अतिप्रभूता च उत्कलिकाः उत्कण्ठाः कोरकाश्च यस्याः ताम् । विपाण्डु रुचं विपाण्डुरा विशेषेण पाण्डुवर्णा प्रियविरहेण पुष्पोद्गमेन च शुभ्रवर्णत्वात् रुक् कान्तिः शोभा च यस्याः ताम् । प्रारब्धजृम्भां प्रारब्धा जृम्भा जृम्भनं विकासश्च यस्याः ताम् 'जृम्भा विकास-जृम्भणयो-स्त्रिषु' इति मेदिनी । अविरतैः निरवच्छिन्नैः श्वसनोद्गमैः श्वासानाम् उद्गमैः वायूनामुद्गमैश्च "श्वसनः स्पर्शनो वायुः" इत्यमरः । आत्मनः आयासं खेदं श्रमजन्यं श्रमञ्च आतन्वतीं कुर्व्वतीं समदनां मदनवशगां नारीमिव अद्य इमाम् उद्यानलताम् नवमालिकाम् इत्यर्थः । पश्यन् अद्य देव्याः वासवदत्तायाः मुखं कोपविपाटलद्युति कोपेन क्रोधेन विपाटला विशेषेण पाटला श्वेतरक्ता, "श्वेतरक्तस्तु पाटलः" इत्यमरः, द्युतिः कान्तिः यस्य तत् मुखम् ध्रुवं निश्चितं करिष्यामि । यथा काचित् नारी प्रियेण विशेषेणानुगृहीतामन्यां नारीं सपत्नीं विलोक्य ईर्ष्यया स्वमुखमारक्तिमाभं करोति तथा कुसुमसम्पन्नां राज्ञा अनु-गृहीतां नवमालिकां विलोक्य वासवदत्ताया अपि मुखं रक्ताभं भविष्यति कोपेनेत्यर्थः । अत्र उक्तिभङ्ग्या सागरिकामुपक्षिपतीत्यर्थः ॥४॥ पताकास्थानकमेतत् ।

Prose order. उद्दामोत्कलिकां विपाण्डुरुचं अधात् प्रारब्धजृम्भां अविरतैः श्वसनोद्गमैः आत्मनः आयासम् आतन्वतीम् अन्यां समदनां नारीम् इव इमाम् उद्यानलतां पश्यन् अहम् अद्य ध्रुवं देव्याः मुखं कोपविपाटलद्युति करिष्यामि ॥४॥

Beng. Trans হে নিরুদ্বেগে! ইহাকে দেখিয়া লাভ কি? সারিকা দূরে চলিয়া গিয়াছে। তা এস, অনুসরণ করি।

(উভয়ে নিষ্ক্রান্ত)

বসন্তক—বাহবা, ধার্ম্মিক শ্রীখণ্ডদাস, বাহবা! তোমার দোহদ (অর্থাৎ সাধ) দিবামাত্রই নবমালিকা এইরূপ হইয়া গেল; সেইজন্য নিরন্তর সমুদ্গত কুসুমরাজি দ্বারা ইহার শাখাসমূহ আচ্ছাদিত (অথবা শোভিত) হওয়ায় দেখা যাইতেছে যেন সে (নবমালিকা) দেবীর পরিগৃহীতা মাধবীলতাকে উপহাস করিতেছে। এখন গিয়া প্রিয়বয়স্যকে এই কথা নিবেদন করি। (পরিক্রমণপূর্ব্বক অবলোকন করিয়া) এই যে প্রিয়বয়স্য সেই দোহদের উপর দৃঢ় বিশ্বাসহেতু অপ্রত্যক্ষ হইলেও নবমল্লিকাকে কুসুমিত হইতে যেন প্রত্যক্ষ করিয়াই হর্ষোৎফুল্লনেত্রে এইদিকে আসিতেছেন। এখন উঁহার নিকট অগ্রসর হই। (রাজার দিকে অগ্রসর হইল)

(যথানির্দ্দিষ্ট রাজার প্রবেশ)

রাজা—(সানন্দে) যেরূপ কোনও নারী বিষম উৎকণ্ঠায় আকুল হইয়া পাণ্ডুবর্ণ ধারণ করে, ক্ষণে ক্ষণে তাহার জৃম্ভা প্রকাশ পায়, এবং অবিরত দীর্ঘনিশ্বাসের দ্বারা নিজের আয়াস (মদনপীড়া) প্রকাশ করে—সেইরূপ এই উদ্যানলতা সমুদ্গত কলিকা-(কোরক)-সমূহের বিকাশে শ্বেতবর্ণ ধারণ করিয়াছে—এবং নিরন্তর বায়ুসঞ্চালনের দ্বারা আন্দোলনের ফলে ইতস্ততঃ ভ্রমণ জন্য নিজের খেদ উৎপাদন করিতেছে। — মদনবিহ্বলা পরকীয়া নারীর ন্যায় এই (লতাকে) দর্শনপূর্ব্বক আমি অদ্য নিশ্চয়ই মহিষীর মুখের (কান্তি) কোপে পাটলবর্ণ (গোলাপী) করিয়া তুলিব ॥৪॥

বসন্তক—(সহর্ষে অগ্রসর হইয়া) প্রিয়বয়স্যের জয় হউক! হে বয়স্য, ভাগ্যক্রমে আপনি আজ অভ্যুদয় লাভ করিয়াছেন। (এই বলিয়া পূর্ব্বোক্ত শ্লেণ দিন্নমেত্তেণ ইত্যাদি আবৃত্তি করিতে লাগিলেন)

Eng. Trans. Sus. O you free from anxiety! What is the use of looking at him? The Sáriká has gone to a great distance; so come, let us follow her.

(Both exeunt)

Vasantaka. Well done, oh pious Shrikhandadása! well done!—by whose wish yielding drug, as soon as applied, the

Jasmine creeper has been covered with countless buds in its branches, and looks as if smiling disdainfully upon the Queen's favourite Mádhavi creeper. So I shall go and tell my friend (what has happened.) (Walking round and seeing) Yonder my dear friend comes in this direction, looking quite confident about the desire-fulfilling horticultural drug and with his eyes glowing with joy, sees directly before him as it were, the Navamáliká (creeper) blossoming, though actually it lies beyond his sight. Therefore, let me approach him. (So he steps forward to the King)

(Enter the King as described)

King. (Rejoicing) Today surely I shall cause the face of the Queen assume a purple hue due to anger by looking towards this creeper of the garden resembling another love-sick lady—the creeper that with a luxuriant growth of buds (or with excessive anxieties) assumes a whitish colour (or develops a pallid complexion), that is full of blooming flowers (or is commencing to yawn) and that displays its own exertion (or affection, agitation) due to incessant blowing of the wind (or heavy sighs). 4.

Vasantaka. (Approaching suddenly) Victory to my dear friend ! O friend, you are fortunately attended with prosperity ! (He repeats the portion जेण दिष्टमित्तेण etc.)

राजा—वयस्य कः सन्देहः ! अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः ! पश्य—

कण्ठे श्रीपुरुषोत्तमस्य समरे दृष्ट्वा मणिं शत्रुभि-
र्नष्टं मन्त्रवरै[1]र्वसन्ति वसुधामूले भुजङ्गा हताः ।
पूर्वं लक्ष्मणवीरवानरभटा ये मेघनादाहताः
पीत्वा तेऽपि महौषधेषु गनिधेर्गन्धं पुनर्जीविताः ॥५॥

1 मन्त्रबलात् ।

तदादेशय मार्गं, येन वयमद्य[1] तदवलोकनेन चक्षुषः फलमनुभवामः ।

वसन्तकः—(साटोपम्) एदु एदु भवं । (क)

राजा—गच्छाग्रतः ।

(उभौ सगर्वं परिक्रामतः)

वसन्तकः—(आकर्ण्य सभयं निवृत्य [2]राजानं हस्ते गृहीत्वा ससम्भ्रमम्) भो वअस्स ! एहि पलाअम्ह । (ख)

राजा—किमर्थम् ?

वसन्तकः—भो ! एदस्सिं बउलपादवे कोवि भूदो पडिवसदि । (ग)

राजा—धिङ् मूर्ख ! विस्रब्धं गम्यताम् । कुत ईदृशानामत्र प्रभावः[3] ?

वसन्तकः—[4]फुड्क्खरं ज्जेव्व मंतेदि । जइ मम वअणं ण पत्तिआअसि, ता अग्गदो भविअ सअं ज्जेव्व आअण्णेहि । (घ)

राजा—(तथा कृत्वा श्रुत्वा च)

स्पष्टाक्षरमिदं यस्मान्मधुरं[5] स्त्रीस्वभावतः ।
अल्पाङ्गत्वादनिर्ह्रादि मन्ये वदति सारिका ॥६॥

(क) एतु एतु भवान् । (ख) भो वयस्य, एहि पलायावहे ।

(ग) भोः ! एतस्मिन् वकुलपादपे कोऽपि भूतः प्रतिवसति ।

(घ) स्फुटाक्षरमेव मन्त्रयते । यदि मम वचनं न प्रत्याययसि (प्रत्येषि), तदग्रतो भूत्वा स्वयमेवाकर्णय ।

1 वयमपि । 2 परावृत्य । 3 सम्भवः । 4 भो एसो क्खु.... । 5 तावन्मधुरं ।

(ऊर्ध्वं निरूप्य निपुणमवलोक्य [1]) कथं सारिका[2] !

वसन्तक:—(विचार्य्य[3]) कधं सच्चं ज्जेव्व सारिआ ? (क)

राजा—(सस्मितम्) वयस्य ! एवम् ।

वसन्तक:—भो वअस्स ! तुमं भआलुओ[4], जेण सारिअं भूदेत्ति मंतेसि । (ख)

राजा—धिङ् मूर्ख ! यदात्मना कृतं तन्मयि सम्भावयसि !

वसन्तक:—भो ! जइ एव्वं मा क्खु मं णिवारेसि (दण्डकाष्ठमुद्यम्य) आ दासीए धीए ! तुमं जानासि सच्चं ज्जेव्व वसंतओ भाअदित्ति । ता चिट्ठ चिट्ठ दाव मुहुत्तं जाव इमिणा पिसुणजण-हिअअकुडिलेण दण्डकट्ठेण परिपक्कं विअ कइत्थफलं इमादो वउलपाअवादो आहणिअ भूमिए पाडइस्सं । (ग)

राजा—(निवारयन्) मूर्ख ! किमप्येषा रमणीयं व्याहरति । तत् किमेनां त्रासयसि । शृणुवस्तावत् ।

(उभौ आकर्णयत:)

(क) कथं सत्यमेव सारिका !

(ख) भो: वयस्य ! त्वं भयालुक:, येन सारिकां भूत इति मन्त्रयसे ।

(ग) भो: यद्येवं, मा खलु मां निवारय । आ: दास्या: पुत्रि ! त्वं जानासि सत्यमेव वसन्तको बिभेतीति । तत्तिष्ठ तिष्ठ तावत् मुहूर्त्तं यावदनेन पिशुनजनहृदयकुटिलेन दण्डकाष्ठेन परिपक्वम् इव कपित्थफलं अस्मात् वकुलपादपात् आहत्य भूमौ पातयिष्यामि ।

अचिन्त्य: चिन्ताया अगोचर: । कण्ठे इति । समरे देवासुरयुद्धे पुरुषोत्तमस्य विष्णो: चरमतीतत्वाद अव्यक्तत्वाच्च, कण्ठे गलदेशे विराजमानं मणिं कौस्तुभाख्यं समुद्रमन्थने प्राप्तं दृष्ट्वा शत्रुभि: दैत्यै: नष्टं विनष्टम् । मन्त्रवरै: मन्त्रश्रेष्ठै: वसुधामूले पाताले भुजङ्गा: हता:

1 स्मितं कृत्वा । 2 सारिकैवेयम् । 3 ऊर्ध्वं निरूप्य । 4 पुस्तकान्तरे नास्ति ।

हतबला: इत्यर्थ:। हत इत्यनेन निहत इत्यर्थे गृह्यीते तेषां पातालगमनस्यासम्भवत्वात्। पूर्व्वं पुरा ये लक्ष्मणवीरवानरभटा: लक्ष्मणश्च रामानुज: वीरवानरभटाश्च वानरसैनिका: मेघनादाहता: मेघनादेन रावणपुत्रेण आहता: अभवन् इत्यर्थ:। तेऽपि गुणनिधे: अतुलगुणसम्पन्नस्य महौषधे: विशल्यकरण्यादे: हनूमता आनीतस्य इत्यर्थ:, गन्धं पीत्वा आघ्राय पुनर्जीविता: अभवन्। एवं मणिमन्त्रौषधीनामतुल्य: प्रभाव: ॥५॥ साटोपम् सगर्व्वम्। ससम्भ्रमम् सभयम् सत्वरं च। इहस्थानां भूतादीनामित्यर्थ:। स्पष्टाक्षरमिति। स्पष्टाक्षरम् स्फुटाक्षरं इदं भाषितम् इत्यर्थ:। मधुरं श्रवणसुखम् स्त्रीस्वभावत: स्त्रीत्वात् कण्ठमाधुर्य्यमित्यर्थ:। अल्पाङ्गत्वात् क्षुद्रदेहत्वात् अनिर्ह्रादि अनुच्चै: आकर्ण्यमानम् यस्मात् तस्मात् सा सारिका इति मन्ये तर्कयामि ॥६॥ पिशुनजनहृदयकुटिलेन पिशुना: दुर्ज्जना: खला: तेषां हृदयमिव कुटिलं दण्डकाष्ठमित्यर्थ:।

Prose order. समरे श्रीपुरुषोत्तमस्य कण्ठे मणिं दृष्ट्वा अरिभि: नष्टम्। मन्त्रवरै: भुजङ्गा: हता: वसुधामूले वसन्ति। पूर्व्वं ये लक्ष्मणवीरवानरभटा: मेघनादाहता: तेऽपि गुणनिधे: महौषधे: गन्धं पीत्वा पुन: जीविता: (अभवन्) ॥५॥

यस्मात् इदम् स्पष्टाक्षरं स्त्रीस्वभावत: मधुरम् अल्पाङ्गत्वात् अनिर्ह्रादि, (तस्मात्) (अहं) मन्ये सा सारिका वदति (इति) ॥६॥

Beng. Trans. রাজা—বয়স্য, তাহাতে আর সন্দেহ কি? মণি, মন্ত্র ও ঔষধের প্রভাব চিন্তারও অগোচর; দেখ—

পুরুষোত্তম বিষ্ণুর কণ্ঠে মণি দেখিয়া যুদ্ধে শত্রুগণ বিনাশপ্রাপ্ত হইয়াছিল। শ্রেষ্ঠ মন্ত্রসমূহের দ্বারা ভুজঙ্গগণ হতবীর্য্য হইয়া পাতালে বাস করিতেছে। পুরাকালে লক্ষ্মণ ও অন্যান্য যে সমস্ত বানরসৈনিক মেঘনাদকর্ত্তৃক আহত হইয়াছিল তাহারাও গুণের আকর মহৌষধির গন্ধ আঘ্রাণ করিয়া পুনর্ব্বার জীবিত হইল ।৫।

অতএব, পথ দেখাও, যাহাতে আমরা আজ উহা দর্শন করিয়া চক্ষুর ফল (সাফল্য) অনুভব করি।

বসন্তক—(সগর্ব্বে) আসুন আসুন আপনি।

রাজা—অগ্রসর হও। (উভয়ে সগর্ব্বে পরিক্রমণ করিতে লাগিলেন)

বসন্তক—(শুনিয়া সভয়ে রাজার দিকে ফিরিল ও রাজার হস্ত ধারণ করিয়া সসম্ভ্রমে) হে বয়স্য, আসুন, পলায়ন করি।

রাজা—কি জন্ত ?

বিদূষক—এই বকুলবৃক্ষে একটা ভূত বাস করে।

রাজা—ধিক্ মূর্খ, নির্ভয়ে চল। এখানে এই সকলের প্রভাব কিরূপে সম্ভবপর হয় ?

বিদূষক—এঁযে খুব স্পষ্টভাবে কথা বলিতেছে। এখন যদি আপনি আমার কথা বিশ্বাস না করেন তাহা হইলে অগ্রসর হইয়া নিজেই শ্রবণ করুন।

রাজা—(তাহাই করিয়া ও শুনিয়া) এই (বাক্য) স্পষ্টাক্ষর, স্ত্রীস্বভাবহেতু মধুর, ও ক্ষুদ্রাকার বলিয়া অগম্ভীর (মৃদু) ; (এই জন্ত উহাকে) আমার সারিকা বলিয়া মনে হইতেছে।৬।

(ঊর্দ্ধদিকে লক্ষ্য করতঃ নিপুণভাবে অবলোকন করিয়া) হাঁ, সারিকাই বটে।

বসন্তক—(বিবেচনা করিয়া) সত্যই কি সারিকা বটে ?

রাজা—(হাসিয়া) হাঁ, বয়স্ত !

বসন্তক—হে বয়স্ত, তুমি বড় ভীতু ; সেইজন্ত সারিকাকে ভূত বলিয়া বর্ণনা করিতেছ।

রাজা—ধিক্ মূর্খ, যাহা তুমি নিজে মনে করিয়াছ, তাহা আমার উপর আরোপ করিতেছ !

বসন্তক—বয়স্য, যদি তাহাই হয়, তাহা হইলে আমাকে বারণ করিবেন না (সক্রোধে দণ্ডকাষ্ঠ উত্তোলন করিয়া) অরে দাসীর পুত্রি ! তুমি মনে করিয়াছ যে বসন্তক সত্যই ভয় পাইয়াছে। এখন মুহূর্ত্ত মাত্র অপেক্ষা কর, তাহা হইলে দুর্জ্জন ব্যক্তির হৃদয়ের তুল্য কুটিল এই দণ্ডকাষ্ঠের দ্বারা পক্ক কপিত্থ ফলের ন্যায় তোমাকে এই বকুলবৃক্ষ হইতে পাতিত করিব।

রাজা—(নিবারণ করিয়া) মূর্খ, এই সারিকা কোনরূপ সুন্দর কথা বলিতেছে, তবে কেন তাহাকে ভয় দেখাইতেছ ? এখন শোনা যাক্। (উভয়ে শ্রবণ করিতে লাগিলেন)

Eng. Trans. King—Is there any doubt about it, my friend ? For inconceivable is the influence (efficacy) of jewels, charms and herbs. Just see—

At the sight of the gem suspended from the neck of the blessed Lord Purushottama, the enemies were annihilated in the battle. Snakes, being humbled down by the force of wonderful incantations, are residing in the nether region ; and in

ancient times Lakshmana and the heroic monkey-soldiers who were wounded by Meghanáda, were restored to their lives by smelling the celebrated drug of good qualities. 5.

So, lead the way, so that these eyes may, this day, obtain the fruit of their formation (lit, we may reap the fruits of possessing our eyes) by having a sight of it.

Vasantaka. (With pride) Come this way, Sire !

King. Proceed in front.

(Both walk round with pride)

Vasantaka. (Hears with alarm and turning back catches hold of the hands of the King in haste) My friend, let us run away.

King. Why ?

Vasantaka. There is a goblin on yonder Vakula tree.

King—Away, simpleton ! go on in full confidence. How should any such being have power in this place ?

Vasantaka. It speaks quite distinctly if you disbelieve me, then advance and listen yourself.

King. (Does so and hears) As the (voice) is distinct and sweet on account of its feminine characteristic and not deep (resounding) owing to (its) being of a small volume (lit. size), I think she is a female parrot (Sáriká.) 6.

(Looking up and observing minutely) Oh, it is a Sáriká.

Vasantaka. (Thinking) How now, is it truly a female parrot (Sáriká) ?

King. (Smiling) yes, my friend !

Vasantaka, My friend, you have got frighte ned, so you fancy a starling to be a goblin.

King. Out on you, blockhead ! you are accusing (lit. imposing on) me of what you yourself have done.

Vasantaka. Well, if it be so, then please do not interfere with me (Holds up the staff in anger) you impertinent bird

(lit. the daughter of a slave-girl or harlot) you think that Vasantaka has been really very much frightened. Then stop a moment and with this staff, crooked as the mind of the wicked, I will bring you down from the Vakula tree like a ripe Kapittha fruit (wood-apple).

King.—(Interfering) You simpleton ! How prettily she prattles something. So why are you frigh tening her ? Let us hear. (Both hear)

वसन्तकः—(आकर्ण्य) एव्वं भणादि—इमस्स बह्मणस्स भोजणं दिज्जेति[1] । (क)

राजा—सर्व्वमप्यौदरिकस्याभ्यवहार एव पर्य्यवस्यति । तत् सत्यं वद, किमालपति सारिका ?

वसन्तकः—(आकर्ण्य) भो वअस्स ! सुदं तुए जं एदाए मंतिदं । एसा भणादि—सहि ! को एसो तुए आलिहिदो ? पउत्तमदनमहुस्सवे भअवं अणंगोत्ति । पुणोवि भणादि—सहि ! कीस तुए अहं एत्थ आलिहिदा ? सहि ! किं अआरणे कुप्पसि ? जादिसो तुए कामदेओ आलिहिदो तादिसो मए रइ आलिहिदेत्ति । ता असम्भासंभाविणि ! किं तुह एदिणा आलविदेण ? कहेहि सव्वं वुत्तंतं । भो वअस्स ! किं णेदं ? (ख)

राजा—वयस्य ! एवं तर्कयामि कयापि हृदयवल्लभोऽनुरागादभिलिख्य कामदेवव्यपदेशेन सखीपुरतोऽपह्नुतः, तत्

(क) एवं भणति—अस्य ब्राह्मणस्य भोजनं दीयतामिति ।

(ख) भो वयस्य ! श्रुतं त्वया यत् एतया मन्त्रितम् । एषा भणति—सखि, कः एषः

1 न दृश्यते पुस्तकान्तरेषु ।

मध्यापि प्रत्यभिज्ञाय वैदग्ध्यादसावपि तत्रालिख्य रतिव्यपदेशेन दर्शितेति ।

विदूषकः—(क्षौटिकां दत्त्वा) भो वअस्स ! जुज्जदि क्खु एदं । (क)

राजा—भो वयस्य ! तूष्णीं भव । पुनरपि व्याहरति । तच्छृणुवस्तावत् ।

(उभावपि शृणुतः)

विदूषकः—भो पुणोवि एसा एव्वं भणादि—सहि ! मा लज्ज । ईदिसस्स कस्सारअणस्स अवस्सं ज्जेव्व ईदिसे वरे अहिलासेण होदव्वं । (ख)

राजा—अस्ति काचिद् युक्तिः ।

विदूषकः—भो वअस्स ! मा पंडिअगव्वं उव्वह । अहं दे एदाए मुहादो सुणिअ सव्वं वक्खाणइस्सं । जा एसा आलिहिदा सा क्खु कुस्सा दंसणीआ । (ग)

राजा—यद्येवमवहितौ शृणुवस्तावत् । अस्त्यत्रावकाशो नः कुतूहलस्य ।

त्वया आलिखितः । प्रवृत्तमदनमहोत्सवे भगवान् अनङ्ग इति । पुनरपि भणति—सखि, कस्मात्त्वया अहमत्र आलिखिता ? सखि, किम् अकारणे कुप्यसि ? यादृशस्त्वया कामदेव आलिखितः, तादृशी मया रतिः आलिखिता इति । तद् अन्यथासम्भाविनि ! किं तव एतेन आलपितेन ? कथय सर्वं वृत्तान्तम् । भो वयस्य, किं नु इदम् ?

(क) भो वयस्य ! युज्यते खलु एतत् ।

(ख) भोः पुनरपि एषा एवं भणति—सखि, मा लज्जस्व । ईदृशस्य कन्यारत्नस्य अवश्यमेव ईदृशे वरे अभिलाषेण भवितव्यम् । (ग) भो वयस्य, मा पण्डितगर्व्वम् उद्वह । अहं ते एतस्याः मुखात् श्रुत्वा सर्वं व्याख्यास्यामि । या एषा आलिखिता सा खलु कन्या दर्शनीया ।

(इत्यभावाकर्ण्यतः)

वसन्तकः—भो वअस्स ! सुदं तुए जं एदाए मंतिदं—सहि ! अदोपि मे अहिअदरं सन्तावो वट्टदि। सहि ! अवणेहि इमाइं णलिणीपत्ताइं मुणालवलआइं च। अलं एदिणा। कीस अआरणे अत्ताणं आआसेसि ? (क)

राजा—वयस्य ! न केवलं श्रुतम्, अभिप्रायोऽपि लक्षितः।

वसन्तकः—भो वअस्स ! अज्जवि कुरकुराअदि एव्व एसा सारिआ दासीए धीआ। ता सव्वं सुणिअ अक्खाइस्सं। (ख)

(क) भो वयस्य, श्रुतं त्वया यत् एतया मन्त्रितं—सखि, अतोऽपि मे अधिकतरं सन्तापो वर्त्तते। सखि, अपनय इमानि नलिनीपत्राणि मृणालवलयानि च। अलमेतेन। कस्मात् अकारणे आत्मानम् आयासयसि ?

(ख) भो वयस्य, अद्यापि कुरकुरायते एव एषा सारिका दास्याः पुत्री। तत् सर्व्वं श्रुत्वा व्याख्यास्यामि।

औदरिकस्य उदरपूरणकुशलस्य—'उदराट् ठगाद्यूने' इति ठक्। अभ्यवहारः भक्षणम्। 'अभ्यवहृतान्नजग्ध' इत्यमरः। आलपितेन भाषितेन। औपकृतः गोपायितः। आयासयसि खेदयसि। कुरकुरायते कुरकुर इति अस्पष्टं शब्दं करोति। व्याख्यास्यामि विस्तरतः कथयिष्यामि।

Beng. Trans. বসন্তক—এই ব্রাহ্মণের ভোজনের ব্যবস্থা করা হউক—এই কথা বলিতেছে।

রাজা—সকল জিনিষই পেটুকের খাদ্যদ্রব্যে পর্য্যবসিত হয়। এখন সত্য কথা বল, সারিকা কি বলিতেছে।

বসন্তক—(শুনিয়া) বয়স্য, এ যাহা বলিল তাহা ত আপনি শুনিয়াছেন। এই সারিকা বলিতেছে—'সখি, তুমি কাহাকে (এই চিত্রে) অঙ্কিত করিয়াছ ? মদনমহোৎসব আরম্ভ হইলে ভগবান্ অনঙ্গকে অঙ্কিত করিয়াছি।' পুনর্ব্বার বলিতেছে—'সখি, আমাকে তুমি কেন এখানে অঙ্কিত করিলে ? সখি, অকারণে কেন তুমি কোপ করিতেছ ? তুমি

যেরূপ কামদেবকে অঙ্কিত করিয়াছ, আমিও সেইরূপ রতিদেবীকে অঙ্কিত করিয়াছি। অতএব, হে অন্যথা আশঙ্কাকারিণি! তোমার এইরূপ আলাপ করিবার কি প্রয়োজন? সকল বৃত্তান্ত খুলিয়া বল।' ভো বয়স্য, এই ব্যাপারটা কি?

রাজা—বয়স্য, আমার মনে হইতেছে কোনও কামিনী অনুরাগবশতঃ নিজের হৃদয়-বল্লভকে (চিত্রে) অঙ্কিত করিয়া কামদেব বলিয়া ছলপূর্ব্বক সখীর সম্মুখে গোপন করিয়াছিল। তার পর সখীও চিনিতে পারিয়া চতুরতার সহিত সেই (চিত্রে) রতিচ্ছলে সেই স্ত্রীলোকটিকে অঙ্কিত করিয়া প্রদর্শিত করিয়াছে।

বিদূষক—(তুড়ি দিয়া) বয়স্য, ঠিক, ইহা যুক্তিযুক্ত বটে!

রাজা—বয়স্য, চুপ কর! আবার আলাপ করিতেছে। শোনা যাক।

(উভয়ে শুনিতে লাগিলেন)

বিদূষক—ভো! ও আবার এইরূপ বলিতেছে—'সখি, লজ্জা করিও না। এইরূপ কন্যারত্নের অবশ্য এইরূপ বরে অভিলাষ হওয়াই উচিত'।

রাজা—(নিশ্চয় ইহার) কোন যুক্তি আছে।

বিদূষক—বয়স্য, পাণ্ডিত্যের গর্ব্ব করিবেন না। আমি ইহার মুখ হইতে সমস্ত শুনিয়া (আপনাকে) ব্যাখ্যা করিয়া (বুঝাইয়া) দিব। এই যে কন্যাকে অঙ্কিত করা হইয়াছে সে (যথার্থই) দর্শন-যোগ্যা!

রাজা—যদি তাহাই হয়, তবে মন দিয়া শোনা যাক। এখানে আমাদের কৌতূহলের অবকাশ আছে।

(উভয়ে শুনিতে লাগিলেন)

বসন্তক—বয়স্য, সে যাহা বলিল আপনি তাহা শুনিয়াছেন—'সখি, এইজনাই আমার অধিকতর সন্তাপ বৃদ্ধি পাইতেছে। সখি, এই নলিনীপত্র ও মৃণালবলয়গুলি অপসারিত কর। কি জন্য অকারণে নিজেকে (এত) কষ্ট দিতেছ'?

রাজা—বয়স্য, আমি কেবল শুনি নাই, (ইহার) অভিপ্রায়ও বুঝিয়াছি।

বসন্তক—বয়স্য, এখনও পর্য্যন্ত এই দাসীপুত্রী সারিকা অস্পষ্ট ভাবে (কুরকুর করিয়া) আবার কি বলিতেছে। অতএব, সেই সকল শুনিয়া ব্যাখ্যা করিব।

Eng. Trans. Vasantaka. (She) says that let something be given to this Brâhmana to eat.

King. Everything is transformed to an eatable to a glutton. Come, say truly what does the Sârikâ utter?

Vasantaka. (Listening) O friend, you have heard what she has said. She says—'my friend, who is this that has been delineated by you (in the picture)? The blessed bodiless god (Ananga) when the great Cupid-festival set in'—(is her reply). (She) speaks again—'why have I been delineated here by you? Friend, why are you getting offended without reason? I have portrayed a Rati (Psyche) similar to the Kámadeva (Cupid) which has been drawn by you. O you who are apt to think otherwise (misinterpret), what is the use of these talks of yours? Speak out truly everything.' O friend, what does this mean?

King, Oh friend, I surmise, some female having drawn her sweet-heart's portrait out of love, concealed (the fact) before her companion (by passing the portrait off) as the picture of the god of love; her friend, too, having found it out, ingeniously delineated her in the character of Rati (Kama's wife).

Vasantaka. (Snapping the fore-finger) very likely, very likely, my friend?

King. O my friend, be silent; she speaks again; let us hear.

(They listen)

Vasantaka. Oh friend, she is again chattering—'My friend, do not be ashamed! A jewel of a maiden of this (your) type must needs have a desire for a bridegroom of such worth.'

King—Surely, there must be some reason.

Vasantaka—Oh, friend, do not presume upon your own scholarship. I shall expound all she says when she has finished. The lady that is painted, is surely charming to look at.

King—If it be so, then let us hear attentively. There is a scope for our curiosity in this matter.

(Both listen)

Vasantaka. Very well, my friend, you have heard what she says—'My friend, affliction is growing more on this account. My friend, take away these lotus-leaves and stalks. Enough of these. Why are you taking trouble for nothing ?"

King. My friend, not only I have heard, but also I have gathered the purport thereof.

Vasantaka. O friend, this harlot's daughter of a starling still chatters ; but I shall explain all after I hear.

राजा—युक्तमभिहितम् ।

(पुनराकर्णयतः)

वसन्तकः—भो वअस्स ! एसा क्खु सारिआ दासीए धीआ चउव्वेदी बह्मणो विअ रिचाइं भणिदुं पउत्ता । (क)

राजा—वयस्य, कथय । किमप्यन्यचेतसा मया नावधारितं किमनयोक्तमिति ।

वसन्तकः—भो ! एव्वं भणादि—

दुल्लहजणअणुराओ लज्जा गरुई परव्वसो अप्पा ।
पिअसहि ! बिसमं पेम्मं मरणं सरणं तु बरमेक्कं ॥७॥ (ख)

राजा—(सस्मितम्) एवंविधं भवन्तं ब्राह्मणं [1]मुक्त्वा कोऽन्य एवंविधानामृचामभिज्ञः ?

वसन्तकः— तदो किं णु क्खु एदं ? (ग)

(क) भो वयस्य, एषा खलु सारिका दास्याः पुत्री चतुर्वेदी ब्राह्मण इव ऋचो भणितुं प्रवृत्ता ।

(ख) भोः, एवं भणति—

दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।
प्रियसखि विषमं प्रेम मरणं शरणं तु वरमेकम् ॥

(ग) ततः किं नु खलु इदम् ?

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1 साधु भवन्तं महाब्राह्मणम् ।

राजा—ननु गाथिकेयम्[1] ।

वसन्तकः—किं गाधिआ । तदो किं कहिअं ? (क)

राजा—वयस्य ! कयापि श्लाघ्ययौवनया प्रियतममनासादयन्त्या जीवितनिरपेक्षयोक्तम् ।

वसन्तकः—(उच्चैर्विहस्य) भो ! किं एदेहिं वक्कभणिदेहिं ? उज्जुअं एव्व किं ण भणासि—जह मं एव्व अणासाअन्ती एत्ति, अण्णहा को अण्णो कुसुमचावव्ववदेसेण णिह्णवीअदि ? (हस्ततालं दत्त्वा उच्चैर्विहसति) (ख)

राजा—(ऊर्ध्वमवलोक्य) धिङ् मूर्ख ! किमुच्चैर्विहसता त्वया तपस्विनी त्रासितेयं येनोड्डीयान्यत्र क्वापि गता ।

(इति निरूपयतः)

वसन्तकः—(विलोक्य) भो वअस्स ! अण्णहा मा संभावेहि । एसा कअलीघरं एव्व गदा । ता एहि, अणुसरेह्म । (ग)

(इति परिक्रामतः)

राजा—दुर्वारां कुसुमशरव्यथां वहन्त्या
कामिन्या यदभिहितं पुरः सखीनाम् ।
तद्भूयः शिशुशुक-सारिकाभिरुक्तं
धन्यानां श्रवणपथातिथित्वमेति ॥८॥

(क) किं गाथिका ! ततः किं कथितम् ?

(ख) भोः, किं एतैः वक्रभणितैः ? ऋजुकम् एव किं न भणसि, यथा मामेव अनासादयन्त्या इति ? अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयते ?

(ग) भो वयस्य, अन्यथा मा सम्भावय । एषा कदलीगृहम् एव गता । तदेहि, अनुसरावः ।

1 गाथिकीयम् ।

वसन्तकः—भो वअस्स ! एदं क्खु कअलीघरं। जाव पविसह्म। (क)

(इत्युभौ प्रविशतः)

वसन्तकः—भो ! अलं दासीए धीआए सारिआए अस्सेसपअत्तेण। इह दाव मलअमारुदुव्वेलंतबालकअलीदलसीअले सिलादले उवविसिअ मुहुत्तअं बीस(म)ह्म। (ख)

(क) भोः वयस्य, एतत् खलु कदलीगृहम्। यावत् प्रविशावः।

(ख) भोः अलं दास्याः पुत्र्याः सारिकायाः अन्वेषणप्रयत्नेन। इह तावत् मलयमारुतोद्वेलद्बालकदलीदलशीतले शिलातले उपविश्य मुहूर्त्तं विश्राम्यावः।

चतुर्व्वेदी चतुर्णां वेदानां समाहारः चतुर्व्वेदं, तदस्यास्तीति इनिः। चतुर्षु वेदेषु अभिज्ञः। ऋचः मन्त्राः। दुर्ल्लभेति। व्याख्यातं प्राक्। एवंविधमिति। विदूषकं प्रति सोल्लुण्ठनोक्तिः, तस्य वेदेषु अनभिज्ञत्वात्। गाथा एव गाथिका स्वार्थे कः। गाथा संस्कृतान्यभाषारचितः श्लोकविशेषः। वक्रभणितैः वक्रोक्तिभिः। ऋजुकम् अकुटिलम्। निह्नूयते गोप्यते। अनासादयन्त्या अप्राप्नुवत्या। कुसुमचापव्यपदेशेन मदनच्छलेन। दुर्व्वारामिति। दुर्व्वारां वारयितुमशक्याम्। कुसुमशरव्यथाम् मदनवाणव्यथां अरसन्तापमिति यावत्। वहन्त्या कामिन्या सखीनां पुरः अग्रतः यदभिहितम् उक्तम् तद् भूयः पुनः शिशुशुकसारिकाभिः उक्तं धन्यानां पुण्यवतां श्रवणपथातिथित्वं श्रवणगोचरत्वमेति। ते एव पुण्यभाजः ये अभिमतजनभाषितं शुकादिमुखेनाकर्ण्य शोवृत्तिं लभन्ते ॥८॥

मलयमारुतेन हेतुना उद्वेलन्त्यः कम्पमानाः या बालकदल्यः तासां दलानि तैः शीतले।

Prose. As for shloka 7, See above.

दुर्व्वारां कुसुमशरव्यथां वहन्त्या कामिन्या सखीनां पुरः यदभिहितं तद्भूयः शिशुशुकसारिकाभिरुक्तं धन्यानां श्रवणपथातिथित्वमेति ॥८॥

Beng. Trans. রাজা—ঠিকই বলিয়াছ।

(আবার উভয়ে শুনিতে লাগিলেন)

বসন্তকঃ—হে বয়স্য, এই দাসীপুত্রী সারিকা চতুর্বেদজ্ঞ ব্রাহ্মণের ন্যায় ঋঙ্‌মন্ত্র পাঠ করিতে আরম্ভ করিল।

রাজা—বয়স্য, কি বল। সে যে কি বলিল, আমি অন্যমনস্ক হওয়া হেতু বুঝিতে পারি নাই।

বসন্তক—সে এইরূপ বলিতেছে,—দুর্লভ জনের প্রতি অনুরাগ, লজ্জা বলবতী ও আত্মা পরাধীন। হে প্রিয়সখি, প্রেম অতি বিষম, এক মরণই শ্রেষ্ঠ আশ্রয়।৭।

রাজা—(হাসিয়া) তোমার মত এইরূপ ব্রাহ্মণ ব্যতীত আর অন্য কে এই প্রকার ঋঙ্‌মন্ত্র বিষয়ে অভিজ্ঞ হইতে পারে ?

বসন্তক—তাহা হইলে ইহা কি ?

রাজা—ইহা গাথাবিশেষ।

বসন্তক—কি ! গাথা ! তাহা হইলে কি বলিল ?

রাজা—কোন প্রশংসনীয়-যৌবনবিশিষ্টা কামিনী নিজের প্রিয়তমকে না পাইয়া জীবনের প্রতি নিরাশ হওয়ায় এইরূপ বলিতেছে।

বসন্তক—(উচ্চ হাস্য করিয়া) এইরূপ বক্রোক্তি করিয়া লাভ কি ? সরলভাবে বলিয়া ফেলুন না—'আমাকে (অর্থাৎ রাজাকে) না পাইয়া (এইরূপ করিতেছে)'। তাহা না হইলে অন্য কোন্ লোককে কামদেবচ্ছলে গোপন করা হইতেছে ? (হাততালি দিয়া উচ্চ হাস্য করিলেন)

রাজা—(ঊর্দ্ধে অবলোকন করিয়া) ধিক্ মূর্খ ! তোমার এত উচ্চ হাসিতে বেচারী সারিকা ভয়ে উড়িয়া অন্য কোথায় চলিয়া গেল।

(উভয়ে অনুসন্ধান করিতে লাগিলেন)

বসন্তক—(দেখিয়া) হে বয়স্য, অন্য কিছু মনে করিবেন না। সে এই কদলীগৃহে গিয়াছে ; তা আসুন, অনুসরণ করি।

(উভয়ে পরিক্রমণ করিলেন)

রাজা—দুর্ব্বার মদনব্যথা পাইয়া তন্বী তাঁহার সখীগণের সম্মুখে যাহা বলিয়াছেন, তাহা শিশু-শুক-সারিকা প্রভৃতি পুনর্ব্বার আবৃত্তি করিলে যাঁহারা ধন্য (পুণ্যবান্) তাঁহাদেরই কর্ণগোচর হয়।৮।

বসন্তক—হে বয়স্য, এই ত কদলী-গৃহ। আসুন তবে প্রবেশ করি।

(উভয়ে প্রবেশ করিলেন)

বসন্তক—হে বয়স্য, এই দাসীপুত্রী সারিকার অন্বেষণে ক্লেশ পাইবার কোন প্রয়োজন নাই। এখন এই মলয়-পবন দ্বারা আন্দোলিত নব কদলীবৃক্ষের পত্রচ্ছায়ায় শীতল এই শিলাতলে উপবেশন করিয়া কিছুক্ষণ বিশ্রাম করা যাউক, আসুন।

Eng. Trans. King. You have spoken rightly.

(Again both listen)

Vasantaka. O friend, this daughter of a slave-girl (harlot) Sáriká is reciting the hymns of the Rigveda like a Bráhmana well versed in the four Vedas.

King. Friend, tell me (what she said) ; as, with attention diverted, I could not catch what she said.

Vasantaka. O, she speaks thus :—

My love is directed towards a person who is difficult to be attained ; great is my bashfulness (nervousness) ; and my self is dependent on another. My dear friend ! love (of mine) is extremely painful (or unequal). And so surely death alone is my best refuge. 7.

King. (Smiling) With the exception of your self, a worthy Bráhmana, what other learned Bráhmana (who else) would be skilled in such Rik verses ?

Vasantaka. Why then, what is it ?

King. This is a gáthá (popular verse) indeed !

Vasantaka. What, is it a gáthá ! then what is implied (by it) ?

King. Some lady of commendable youth may be supposed to have spoken (the sentence) being indifferent to her life because of being unable to attain her dearest.

Vasantaka. (Laughing loudly) Oh, what is the use of these tortuous expressions ? Why not say straightforward—"The

damsel not being able to attain me"...; otherwise, who else (but your own self) could have been concealed under the pretext of the god of the flowery bow? (Claps his hands and laughs loudly)

King. (Looking up) Peace, you fool! Your loud laughter has so frightened the poor bird that she has flown away somewhere else.

(Both search)

Vasantaka. (Looking) Oh friend, do not think otherwise. She has entered the plantain-bower. So let us follow her.

(Both walk round)

King. Enduring the irresistible pain caused by the flowery shafts (of Cupid), whatever the delicate maid spoke to her female companions, the same being repeated by a child, a parrot and a Sárikā (or, a young parrot and a Sárikā) become a welcome guest in the ear passage of the fortunate. 8.

Vasantaka. O friend, here is the plantain-bower; let us enter it.

(Enter both)

Vasantaka. What is the use of taking the trouble of chasing that slave-girl Sárikā? Let us rest for a while on this slab of stone which is cooled by the (shade of the) leaves of these newly-grown banana plants wafted by the soft southern breeze.

राजा—यदभिरुचितं भवते ।

(इत्युपविशतः)

राजा—(निःश्वस्य—दुर्वारामिति पुनः पठति)

वसन्तकः—(पार्श्वतोऽवलोक्य) भो वअस्स ! एदेण उग्घाडिददुवारेण दुट्ठवाणरेण ताए पञ्जरेण होदव्वं । (क)

(क) भो वयस्य, एतेन उद्घाटितद्वारेण दुष्टवानरेण तस्याः पञ्जरेण भवितव्यम् ।

राजा—वयस्य ! निरूप्यताम् ।

वसन्तकः—जं भवं आणवेदि । (परिक्रम्यावलोक्य च) एसो वि चित्तफलओ, जाव णं गेह्णामि । (गृहीत्वा निरूप्य च हर्षं नाटयति) (क)

राजा—(सकौतुकम्) वयस्य ! किमेतत् ?

वसन्तकः—भो वअस्स ! दिट्ठिआ वड्ढसि ! एदं जं मए भणिदं । तुमं ज्जेव्व एत्थ आलिहिदो । अण्णहा को अण्णो कुसुमचावव्ववदेसेण णिह्णवीअदित्ति । (ख)

राजा—(सहर्षं हस्तौ प्रसार्य्य) सखे ! दर्शय दर्शय ।

वसन्तकः—ण दे दंसइस्सं । सावि कण्णआ एत्थ एव्व आलिहिदा । ता किं पारितोसिएण विणा ईदिसं कण्णारअणं दंसीअदि ? (ग)

राजा—(कटकमर्पयन् बलाद् गृहीत्वा पश्यति । विलोक्य सविस्मयम्) वयस्य ! पश्य पश्य—

लीलावधूतपद्मा कथयन्ती पक्षपातमधिकं नः ।
मानसमुपैति केयं चित्रगता राजहंसीव ॥९॥

अपिच—

विधायापूर्व्वपूर्णेन्दुमस्या मुखमभूद् ध्रुवम् ।
धाता निजासनाम्भोजविनिमीलनदुःस्थितः ॥१०॥

(क) यद् भवान् आज्ञापयति । एषः अपि चित्रफलकः, यावत् ननु (एनं) गृह्णामि ।

(ग) भो वयस्य, दिष्ट्या वर्द्धसे ! एतत् तत् यन्मया भणितम् । त्वमेव अत्र आलिखितः । अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयते इति ?

(घ) न ते दर्शयिष्यामि । सापि कन्यका अत्र एव आलिखिता । तत् किं पारितोषिकेन विना ईदृशं कन्यारत्नं दर्श्यते ?

(ततः प्रविशति सागरिका सुसङ्गता च)

सागरिका—सहि सुसंगदे ! ण समासादिदा अम्हेहिं सारिआ, ता चित्तफलअं वि दाव इमादो कअलीघरादो गेह्निअ लहुं आगच्छम्ह[1] । (क)

सुसङ्गता—एव्वं करेम्ह । (इत्युपसर्पतः)

वसन्तकः—भो वअस्स, कीस उण एसा ओणदमुही आलिहिदा ? (ग)

सुसङ्गता—(आकर्ण्य) सहि ! जहा वसंतओ मंतेदि तहा तक्केमि भट्टिणा वि एत्थ एव्व होदव्वं । ता कअलीघर-गुम्मांतरिआ भविअ पेक्खम्ह[2] । (घ)

(इत्युभे आकर्णयतः)

(क) सखि सुसङ्गते, न समासादिता अस्माभिः सारिका । तत् चित्रफलकमपि तावत् अस्मात् कदलीगृहात् गृहीत्वा लघु आगच्छावः । (ख) एवं कुर्वः ।

(ग) भो वयस्य, कस्मात् पुनः एषा अवनतमुखी आलिखिता ?

(घ) सखि, यथा वसन्तकः मन्त्रयते, तथा तर्कयामि भर्त्रापि अत्र एव भवितव्यम् । तत् कदलीगृहगुल्मान्तरिता भूत्वा प्रेक्षावहे ।

उद्घाटितद्वारेण मुक्तद्वारेण । लीलेति । (राजहंसीपक्षे) लीलया गमनविलासेन अवधूतं कम्पितं कमलं यया सा । (सागरिकापक्षे) लीलया हेलया अवधूता तिरस्कृता पद्मा लक्ष्मीः यया सा तिरस्कृतलक्ष्मीका अतिसुन्दरी इत्यर्थः । पक्षपातम् (हंसपक्षे) पक्षयोः पातं पक्षसञ्चालनम् । (कन्यापक्षे) पक्षे पातम् पक्षपातम् स्नेहमिति यावत् । कथयन्ती ज्ञापयन्ती केयं कन्यका इत्यर्थः । राजहंसीव मानसं मानससरोवरं (कन्यापक्षे) चित्तमुपैति आगच्छति । शब्दश्लेषः । आर्य्याछन्दः ॥९॥

विधायेति । अस्याः वर्ण्यमानायाः कन्यायाः इत्यर्थः । अपूर्व्वपूर्णेन्दुं पूर्व्वमनुत्पन्नं पूर्णचन्द्रनिभं मुखं विधाय स्रष्टा निजासनमेव यत् अम्भोजं पद्मं तस्य विनिमीलनेन

1 सुसङ्गता—ण समासादिदा...आगच्छम्ह । सागरिका—सहि ! एव्वं करेम्ह ।
2 सुणम्ह ।

विश्लेषेण निमीलनेन मुकुलीभवनेन दुःस्थितः दुःखेनावस्थितः ध्रुवम् अभूत्। चन्द्रस्योदये कमलानां निमीलनं भवति इति प्रसिद्धिः। आत्मना कृतेन अपूर्व्वमुखचन्द्रेण स्वस्यासन-कमलं निमीलितमभूद् इति धातुः आसनसङ्कोचेन स्वस्थानच्युतिरासीत् इति भावः।

Prose order. लीलावधूतपद्मा नः अधिकं पक्षपातं कथयन्ती का इयं राज-हंसीव (नः) मानसमुपैति ॥९॥

धाता अस्याः अपूर्व्वपूर्णेन्दुं मुखं विधाय ध्रुवं निजासनाम्भोजविनिमीलनदुःस्थितः अभूत् ॥१०॥

Beng. Trans.—রাজা—যাহা তোমার অভিরুচি। (উভয়ে উপবেশন করিলেন)

রাজা—(নিশ্বাস ফেলিয়া দুর্ব্বারাম্ ইত্যাদি শ্লোকটি পুনরায় পাঠ করিলেন)

বসন্তক—(একপার্শ্বে অবলোকন করিয়া) হে বয়স্য, এই সেই সারিকার পঞ্জর হইতে পারে। সেই দুষ্ট বানর সম্ভবতঃ ইহারই দ্বার উদ্‌ঘাটিত করিয়া দিয়াছে।

রাজা—ভাল করিয়া দেখ, বয়স্য !

বসন্তক—যাহা আপনি আদেশ করেন। (পরিক্রমণ ও অবলোকন করিয়া) এই যে চিত্রফলকটিও এখানে। এখন এইটা গ্রহণ করি। (গ্রহণপূর্ব্বক অবলোকন করিয়া হর্ষ প্রকাশ)

রাজা—(কৌতুকের সহিত) বয়স্য, ওটা কি ?

বসন্তক—ভাগ্যক্রমে আপনি উন্নতি লাভ করিতেছেন। আমি যে আপনাকেই বলিতে-ছিলাম—আপনিই ইহাতে অঙ্কিত হইয়াছেন, তা না হইলে অন্য কাহাকে কামদেবচ্ছলে গোপন করা হইবে ?

রাজা—(সহর্ষে দুই হস্ত প্রসারিত করিয়া) সখে, দেখি দেখি !

বসন্তক—না আপনাকে দেখাইব না। সেই কন্যাও এখানে অঙ্কিত রহিয়াছে। পারিতোষিক বিনা কি এইরূপ কন্যারত্ন দেখান যায় ?

রাজা—(বলয় অর্পণ করিয়াই সবলে গ্রহণ করতঃ দেখিলেন) বয়স্য, দেখ দেখ,—

রাজহংসী যেমন অবলীলাক্রমে পদ্মকে কম্পিত করিয়া পক্ষবিস্তারপূর্ব্বক মানস-সরোবরে গমন করে, সেইরূপ কে এই (কন্যা) লীলাবিলাসে লক্ষ্মীকেও পরাজিত করিয়া আমার প্রতি অধিক স্নেহ প্রদর্শন করতঃ আমার চিত্তে প্রবেশ করি-তেছেন ? ॥৯॥

পুনশ্চ—

ব্রহ্মা ইঁহার মুখকে অপূর্ব্ব পূর্ণচন্দ্রসদৃশ করিয়া সৃষ্টি করায় তাঁহার নিজের আসনপদ্ম নিমীলিত হইয়া যাওয়াতে নিশ্চয়ই তাঁহার (আসনে) অবস্থান কষ্টকর হইয়াছিল ॥১০॥

(তারপর সুসঙ্গতা ও সাগরিকার প্রবেশ)

সাগরিকা—সখি সুসঙ্গতে, আমরা সারিকাকে পাইলাম না। এখন চিত্রফলকখানি কদলীগৃহ হইতে শীঘ্র লইয়া আসি।

সুসঙ্গতা—তাহাই করা যাউক। (উভয়েই কদলীগৃহের নিকটে চলিলেন)

বসন্তক—হে বয়স্য, কিজন্য ইঁহাকে অবনতমুখী করিয়া অঙ্কিত করা হইয়াছে ?

সুসঙ্গতা—সখি, যখন বসন্তক কথা বলিতেছেন, তখন মনে হইতেছে মহারাজও এখানে নিশ্চয় আছেন। তবে এস, কদলীগৃহের গুল্মান্তরালে থাকিয়া দেখি।

(উভয়ে শুনিতে লাগিলেন)

Eng. Trans. King. As you please (they sit and the King sighs and repeats the verse—Enduring......etc.)

Vasantaka. (Looking to one side) O friend, this must be the cage of that Sáriká broken open probably by that wicked monkey.

King. Friend, observe carefully.

Vasantaka. As you command (Walking round and looking) Here is the picture-board too. I shall take it up. (Takes it up, looks, and expresses delight)

King. (Eagerly) What is that ?

Vasantaka. O friend, fortunately you are in good luck. Just as I said, here you are delineated (in the picture). Who but yourself could have been concealed under the pretext of the god of the flowery bow ?

King. (Holding out his hands with delight) My friend, just let me see, (show it to me).

Vasantaka. I shall not show you now. That damsel too is here delineated. So, is such a jewel of a girl to be shown without any reward ?

King. (gives him a bracelet and at once taking the picture by force looks at it. Looking—with surprise) Ha ! behold, my friend—

What lovely damsel drawn in the picture is this, that waving a lotus with graceful flurry (or overshadowing the fame of Padmá or Lakshmi by her graceful flurry), and showing much more affection towards me, is occupying my mind, as a lovely swan, shaking the lotus by graceful movement and flapping her wings, retire to the Mánasa lake. 9.

Again,—Surely, the Creator having created her face like an unforeseen full moon underwent sorrow (lit. became badly seated) when the lotus used for his seat got closed. 10.

(Then enter Ságariká and Susangatá)

Ságariká. My friend Susangatá, we could not get at the parrot. So let us get the picture-board from the plantain-bower and come back very soon.

Susangatá. Let us do that. (They approach)

Vasantaka—Ha ! friend, why has she been drawn with her face downwards ?

Susangatá. (Hearing) My friend, as I hear Vasantaka talking, so I suspect that the King also must be here. Let us therefore, conceal ourselves amongst the plants of the plantain-bower and see. (Both hear)

राजा—वयस्य ! पश्य पश्य—(विधायापूर्व्वपूर्णेन्दुमित्यादि पुनः पठति)

सुसङ्गता—सखि ! दिट्ठिआ वड्ढसि ! एसो दे हिअअवल्लहो तुमं ज्जेव्व वण्णेदि । (क)

सागरिका—(सलज्जम्) सहि ! कीस परिहाससीलदाए इमं जणं लहुं करेसि ? (ख)

(क) सखि, दिष्ट्या वर्द्धसे ! एष ते हृदयवल्लभः त्वामेव वर्णयति।

(ख) सखि, कस्मात् परिहासशीलतया इमं जनं लघुं करोषि ?

वसन्तकः—(राजानं चालयित्वा) णं भणामि—कीस एसा ओणदमुही आलिहिदा ? (क)

राजा—वयस्य ! सारिकयैव सकलमावेदितम् ।

सुसङ्गता—(विहस्य) सहि ! दंसिदं सारिआए अत्तणो मेहाविक्तणं । (ख)

वसन्तकः—अवि सुहाअदि दे लोअणं ण वेत्ति ? (ग)

सागरिका—(स्वगतम्) किं एसो भणिस्सदित्ति । सच्चं ज्जेव्व मरणजीविदाणं अंतरे वट्टामि । (घ)

राजा—सुखयतीति किमुच्यते !—

क्लच्छादूरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले
मध्ये स्यास्त्रिवलीतरङ्गविषमे निष्पन्दतामागता ।
मद्दृष्टिस्तृषितेव सम्प्रति शनैरारुह्य तुङ्गौ स्तनौ
साकाङ्क्षं मुहुरीक्षते जललवप्रस्यन्दिनी लोचने ॥११॥

सागरिका—(श्रुत्वा—स्वगतम्) हिअअ, पसीद पसीद ! समस्सस समस्सस ! मणोरहोवि दे दाणिं एत्तिअं भूमिं गदो । (ङ)

(क) ननु भणामि । कस्मादेषा अवनतमुखी आलिखिता ?

(ख) सखि, दर्शितं सारिकया आत्मनो मेधावित्वम् ।

(ग) अपि सुखयति ते लोचनं न वा इति ?

(घ) किमेव भणिष्यतीति । सत्यमेव मरणजीवितयोः अन्तरे वर्ते ।

(ङ) हृदय, प्रसीद प्रसीद ! समाश्वसिहि समाश्वसिहि ! मनोरथोऽपि ते इदानीं एतावतीं भूमिं गतः ।

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1 ससाध्वसम् ।

सुसङ्गता—सहि ! सुदं तुए ? (क)

सागरिका—(विहस्य) तुमं एव्व सुणु, जाए आलेक्खविण्णाणं वण्णीअदि। (ख)

वसन्तकः—(फलकं निर्वर्ण्य) भो वअस्स ! जस्स उण ईदिसीओवि एव्वं पिअसमागमं बहु मण्णन्ति, तह(स्स)वि अत्तणो उवरि को पराहवो, जेण एत्थ एव्व ताए आलिहिदं अत्ताणअं ण पेक्खसि ! (ग)

(क) सखि, श्रुतं त्वया ?

(ख) त्वमेव शृणु, यस्याः आलेख्यविज्ञानं (विन्यासः) वर्ण्यते ।

(ग) भो वयस्य ! यस्य पुनः ईदृश्योऽपि एवं प्रियसमागमं बहु मन्यन्ते, तस्यापि आत्मनः उपरि कः पराभवः ?—येन अत्रैव तया आलिखितम् आत्मानं न प्रेक्षसे !

लघु हीनम् । कृच्छ्रादिति । कृच्छ्रात् कष्टात् व्यतीत्य अतिक्रम्य नितम्बस्थली चिरं भ्रान्त्वा ऊरुयुगस्य नितम्बस्थलस्य च अतिविशालत्वेन तत्र तत्र भ्रमणस्य सुचिरत्वम् इत्यर्थः । त्रिवलीतरङ्गविषमे त्रिवल्यः उदरस्थाः तिस्रः रेखाः सौन्दर्यसूचिन्यः इत्यर्थः ; ता एव तरङ्गाः तैः विषमे दुर्गमे । मध्ये कटिदेशे जघने च निष्पन्दताम् निश्चलताम् आगता प्राप्ता । यथा नरः कश्चित् तरङ्गबहुलां नदीमेत्य किं करोमीति चिन्तापरा निष्पन्दं तिष्ठति तथा एव इति भावः । मद्दृष्टिः मम लोचनं तुङ्गौ स्तनौ शनैः आरुह्य स्तनयोः मनोरमतया समुन्नततया च । तृषितेव पर्वतमारुह्य यथा काचित् रमणी तृषार्ता भवति तथैवेति भावः । सम्प्रति साकाङ्क्षं सस्पृहं तृषानिवारणेच्छया इत्यर्थः । तस्याः जललवप्रस्यन्दिनी जलबिन्दुस्राविणी लोचने ईक्षते । यथा काचित् उच्चैः विशालां भूमिमतिक्रम्य पर्वतमारुह्य तृषार्ता सती पुरः प्रस्रविणीमालोक्य तृषानिवारणेच्छया तां सस्पृहं पश्यति तथा मे दृष्टिः । अत्र दृष्टेः विशालनितम्बोरुयुगत्रिवलीविषममध्यादि-भ्रमणव्यपदेशेन कस्याश्चित् स्त्रियाः क्लेशाकुलं भ्रमणमाक्षिपतीति समासोक्तिरलङ्कारः । शार्दूलविक्रीडितम् वृत्तम् ॥ ११ ॥ यस्य तव इत्यर्थः । ईदृश्यः अपि एवम्भूताः रमणीयाकृतयः स्त्रियोऽपि प्रियसमागमं बहु मन्यन्ते आद्रियन्ते । तस्यापि तवापि आत्मनः उपरि कः पराभवः कथमनादर इत्यर्थः ।

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1 विप्राणी ।

Prose.—मद्दृष्टिः कृच्छ्रात् अस्याः ऊरुयुगं व्यतीत्य नितम्बस्थले सुचिरं भ्रान्त्वा त्रिवलीतरङ्गविषमे मध्ये निष्पन्दतामागता, सम्प्रति तृषिता इव मन्दं तुङ्गौ स्तनौ आरुह्य साकाङ्क्षं जललवप्रस्यन्दिनी लोचने मुहुः ईक्षते ॥ ११ ॥

Beng. Trans. রাজা—বয়স্য ! দেখ, দেখ—(বিধায়াপূর্ব্বম্ ইত্যাদি শ্লোক পুনরায় পাঠ করিলেন)

সুস—সখি, সৌভাগ্যক্রমে তোমার অদৃষ্ট সুপ্রসন্ন ! এই যে তোমার হৃদয়বল্লভ তোমারই (রূপ) বর্ণনা করিতেছেন।

সাগরিকা—(সলজ্জভাবে) সখি, পরিহাসশীলতাহেতু এই হতভাগিনীকে কেন (লোক-চক্ষে) হীন করিয়া দিতেছ ?

বসন্তক—(রাজাকে ধাকা দিয়া) আমি জিজ্ঞাসা করিতেছি, কেন ইঁহাকে অবনত-মুখী করিয়া অঙ্কিত করা হইয়াছে ?

রাজা—বয়স্য ! সারিকাই সকল কথা বলিয়াছে।

সুসা—(হাসিয়া) সখি, সারিকা নিজের মেধাবিত্বের পরিচয় দিয়াছে।

বস—আপনার চক্ষুর খুব সুখ হইতেছে কি না ?

সাগরিকা—(স্বগত) ইনি কি না জানি বলিবেন ! সত্যই আমি জীবন-মরণের সন্ধিস্থলে বর্ত্তমান রহিয়াছি।

রাজা—(কিরূপ) সুখ হইতেছে সে কথা আর কি বলিব ! আমার দৃষ্টি অতি কষ্টে উরুযুগল ও নিতম্বস্থলে অনেকক্ষণ ভ্রমণ করিয়া মধ্যদেশের দুর্গম ত্রিবলীতরঙ্গের (নিকট) আসিয়া নিস্পন্দতা প্রাপ্ত হইয়াছে ; এবং তৎপরে উত্তুঙ্গ স্তনযুগলে ধীরে ধীরে আরোহণ করিয়া তৃষিতের ন্যায় জলকণাস্রাবী লোচনদ্বয়কে সস্পৃহভাবে মুহুর্মুহুঃ নিরীক্ষণ করিতেছে। ১১ ।

সাগ—(শুনিয়া—আত্মগত) হৃদয় ! প্রসন্ন হও, আশ্বস্ত হও ! তোমার মনোরথও এখন এতদূর পর্য্যন্ত আসিয়াছে।

সুস—সখি, শুনিলে ত ?

সাগ—তুমিই শোন—যাহার চিত্রবিদ্যার এত বর্ণনা (প্রশংসা) হইতেছে।

বস—(চিত্রফলক দেখিয়া) হে বয়স্য ! ঈদৃশ সুন্দরীগণও যাঁহার সহিত প্রীতিকর সম্মিলনের (এতদূর) সমাদর করিতেছেন, সেই (আপনার) নিজের উপর এত অনাদর (অবিশ্বাস) কেন, যাহার জন্য আপনি তৎকর্তৃক (চিত্রে) অঙ্কিত আপনাকেও দেখিতেছেন না !

Eng. Trans. King. Friend ! behold, behold—(Repeats the shloka विधाधापूर्व etc.)

Susa. You are in luck, my friend ! your sweet-heart is describing you (dwelling upon your charms).

Sága. (Bashfully) My friend ! out of your inborn tendency to cutting jokes, why do you (how can you) make so light of me ?

Vás. (Pushing the King) Now I ask you, why has she been painted with her face cast down ?

King. Friend ! The Sáriká has told us all.

Sus. (Smiling) That Sáriká has revealed her power of repeating whatever she hears (lit. retentive faculty or intelligence).

Vas. (Well), does (she) please your eyes ?

Ság. (To herself) what will he say (in reply) ? True indeed ! I hang between life and death !

King. Please (my eyes) say you ! (What to speak of how she pleases my eyes !)—

My sight, passing over the pair of thighs with difficulty and wandering over the buttocks for a long time, has stood still coming to the middle (waist) uneven with the three wave-like folds (wrinkles of her belly) ; and now slowly ascending the pair of high (plump) breasts, is like a thirsty creature, wistfully looking again and again at her eyes, from which oozes drops of water (tears). 11.

Ság. (Hearing—to herself) My heart ! be pleased and consoled ! your desire also has travelled so far !

Sus. My friend ! do you hear ?

Ság. (Smiling) You do hear please ; ah, you, whose skill in painting (or whose execution of the portrait is being described (i. e., praised).

Vas. (Looking at the picture) Well friend ! why this want

of self-confidence in you—the covetable union with whom is thus highly thought of by even such (beautiful) girls —that you are not noticing your own self drawn here in this picture by her ?

राजा (निर्वर्ण्य) अनया लिखितोऽहमिति यत् सत्यमात्मन्येव बहुमानः, तत् कथं न पश्यामि ? पश्य—

भाति पतितो लिखन्त्यास्तस्या बाष्पाम्बुशीकरकणौघः ।
स्वेदोद्गम इव करतलसंस्पर्शादेष[1] मे वपुषि ॥ १२ ॥

सुसङ्गता—सहि ! तुमं ज्जेव्व एक्का सिलाहणीया जाए भट्टावि एव्वं मंतीअदि[2] । (क)

विदूषकः (पार्श्वतोऽवलोक्य) भो वअस्स ! एदं क्खु ताए सरस-कमलिणीदलमुणालविरइदं मअणावत्थासूअअं सअणीअअं लक्खीअदि । (ख)

राजा—निपुणमुपलक्षितम् । तथाहि—

X परिम्लानं पीनस्तनजघनसङ्गादुभयत-
स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम् ।
इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः
कृशाङ्ग्याः सन्तापं वदति नलिनीपत्रशयनम् ॥ १३ ॥

अपिच---

स्थितमुरसि विशालं पद्मिनीपत्रमेतत्
कथयति न तथान्तर्मन्मथोत्थामवस्थाम् ।

(क) सखि, त्वमेव एका श्लाघनीया यया भर्त्तापि एवं मन्यते ।

(ख) भो वयस्य, एतत् खलु तस्याः सरसकमलिनीदलमृणालविरचितं मदनावस्था-सूचकं शयनीयं लक्ष्यते ।

1 देव । 2 तुमं ज्जेव्व धण्णा सिलाहणीआ च जाए भट्टा एव्वं संतीसीअदि ।

अतिशय[1]परितापग्लापिताङ्ग्या[2] यथास्याः
स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥१४॥

विदूषकः—(नाट्येन मृणालिकां गृहीत्वा) भो वअस्स ! अअं क्खु उवलद्धो[3] अवरो ताए ज्जेव्व पीणत्थणजोग्गो[4] किलिसंतकोमल-मुणालहारो, ता पेक्खदु भवं । (क)

राजा—(गृहीत्वोरसि विन्यस्य सोपालम्भम्) अयि जड़प्रकृते !

परिच्युतस्तत्कुचकुम्भमध्यात्
किं शोषमायासि मृणालहार ?
न सूक्ष्मतन्तोरपि तावकस्य
तत्रावकाशो भवतः किमु[5] स्यात् ? ॥ १५ ॥

सुसङ्गता—(आत्मगतम्) हद्धी हद्धी ! गुरुआणुराअक्खित्त-हिअओ भट्टा असंबद्धं वि मंतिदुं पउत्तो ! ता अदो अवरं उण ण जुत्तं उवेक्खिदुं [6]दाव । (प्रकाशम्) सहि ! जस्स किदे तुमं आअदा, सो अअं दे पुरदो चिट्ठदि । (ख)

(क) भो वयस्य, अयं खलु उपलब्धः अपरः तस्या एव पीनस्तनयोग्यः क्लिश्यत्-कोमलमृणालहारः, तत् प्रेक्षतां भवान् ।

(ख) हा धिक् ! हा धिक् ! गुरुकानुरागाक्षिप्तहृदयः भर्त्ता असम्बद्धमपि मन्त्रयितुं प्रवृत्तः । तत् अतोऽपरं (अतः परं) पुनर्न युक्तमुपेक्षितुं तावत् । सखि, यस्य कृते त्वमागता सोऽयं ते पुरतः तिष्ठति ।

बहुमानः आदरः । भातीति । बाष्पाणां नेत्रजलानां शीकरकणाः जलकणाः

1 अतिगुरु । 2 ग्लापिताभ्यां । 3 अयं अवरो ताए ; उवअदो । 4 हर ; वलअ । 5 कथम् । 6 उवेक्खिदुं, भोदु एव्वं दाव ।

"कणो धान्यांशलेशयोः" इति हैमः। तेषां ओघः समूहः। स्वेदोद्गमः घर्मोत्पत्तिः अनेन सात्त्विकभावोद्रेकः ध्वनितः ॥१२॥ श्लाघनीया धन्या। कमलिनीदलानि पद्मपत्राणि मृणालानि च। तैः विरचितं शयनीयं शय्या।

परिम्लानमिति। पीनस्तनजघनसङ्गात् परिम्लानं सम्मर्दितं तयोरुभयोर्विशालत्वाद् भारवत्त्वाच्च। उभयतः शय्यायाः उभयोर्भागे इत्यर्थः। तनोः मध्यस्य कटिदेशस्य परिमिलनं सम्पर्कम् अप्राप्य कटिदेशस्य क्षीणत्वात् शय्यायां तस्यानवलम्बत्वाच्च शरीरसन्तापेन दाहस्य अभावः इत्यर्थः। हरितम् हरिद्वर्णम् शरीरतापाप्राप्तौ न विवर्णम्। श्लथे शिथिले भुजलते तयोः आक्षेपाः विक्षेपाः वलनानि चलनानि तैः मदनसन्तापाद् इत्यर्थः। व्यस्तन्यासं व्यस्तः भिन्नः आकुलीकृतः इति यावत् न्यासः रचना संस्थानम् इति यावत् यस्याः; तद्भुजाक्षेपात् शय्यायाः स्थानच्युतिः इत्यर्थः। एवंभूतं कृशाङ्ग्याः क्षीणाङ्ग्याः मदनतापाद् इति भावः। नलिनीपत्रशयनम् पद्मपत्रनिर्म्मिता शय्या तस्याः सन्तापं कामदाहं वदति सूचयति ॥ १३ ॥ स्थितमिति। एतत् विशालम् उरसि स्थितं पद्मिनीपत्रं दाहनिवारणार्थमुरसि दत्तमित्यर्थः। तथा अन्तः शरीराराभ्यन्तरे मन्मथोत्थाम् मदनकृताम् अवस्थां न तथा कथयति सूचयति यथा अस्याः कामिन्याः अतिशयेन परितापेन मदनदाहेन म्लापितानि म्लानिं प्रापितानि अङ्गानि यस्याः तस्याः। पाठान्तरे अतिगुरुपरितापम्लापिताभ्याम् निरतिशयेन म्लानिं प्रापिताभ्याम् मण्डलाभ्यां स्तनसंसर्गेण दाहातिशयात् नलिनीपत्रं कृताभ्यां वृत्ताकाराभ्याम् स्तनपरिणाहं स्तनयोः विशालतां ब्रवीति कथयति ॥ मालिनीवृत्तम् ॥ १४ ॥ क्लिश्यत्कोमलमृणालहारः क्लिश्यन् म्लानिं प्राप्नुवन् कोमलानां मृणालानां हारः। जड़प्रकृते मन्दस्वभावे हारमुद्दिश्य राज्ञः सम्बुद्धिरियम्; मृणालस्य जलजत्वात् जलप्रकृतित्वम् (जलयोनित्वं—प्रकृतिर्नाम उत्पत्तिकारणम् योनिरिति यावत्) अपि बोध्यम्। डलयोरभेदः। परिच्युतेति। तत्कुचकुम्भमध्यात् परिच्युतः विस्रस्तः किं शोषम् शुष्कताम् आयासि? तावकस्य तव अयम् इति तावकः तस्य त्वत्सम्बन्धिनः इत्यर्थः। सूक्ष्मतन्तोः अपि मृणालसूत्रस्यापीत्यर्थः। तत्र स्तनयोर्मध्ये अवकाशः स्थानं न भवतीत्यर्थः। कुचयोः घनसन्निविष्टत्वात्। भवतः तव किमु स्यात् कथं स्यादित्यर्थः। अतिसूक्ष्मस्य तव सूत्रस्य यत्र स्थानं नास्ति महतः तव तत्र न स्थानं भवितुमर्हति इति जानतापि त्वया शोषः प्राप्यते। अनेन ते जड़प्रकृतित्वं मन्दबुद्धित्वं द्योत्यते ॥ १५ ॥

हा धिगिति । गुरुकानुरागखिन्नहृदयः गुरुकेण महता अनुरागेण प्रेम्णा खिन्नहृदयः विखिन्नचित्तः । असम्बद्धं असंलग्नम् । अचेतने द्वारि चेतनबुद्ध्या तस्य प्रलापोक्तिरित्यर्थः ।

Prose.—लिखन्त्यास्तस्याः एषः बाष्पाम्बुशीकरकणौघः मे वपुषि पतितः (सन्) करतलसंस्पर्शात् स्वेदोद्गम इव भाति ॥ १२ ॥ पीनस्तनजघनसङ्गात् उभयतः परिम्लानम् तन्वीः मध्यस्य अन्तः परिमिलनम् अप्राप्य हरितम् इदं नलिनीपत्रशयनं श्लथभुजलताक्षेपवलनैः व्यस्तन्यासं (सत्) कृशाङ्ग्याः सन्तापं वदति ॥ १३ ॥ एतत् विशालं पद्मिनीपत्रम् उरसि स्थितम् अन्तः मन्मथोत्थाम् अवस्थां न तथा कथयति यथा (एतत्) मण्डलाभ्याम् अतिशयपरितापम्लापिताङ्ग्याः अस्याः स्तनयुगपरिणाहं ब्रवीति ॥ १४ ॥ हे मृणालहार ! तत्कुचकुम्भमध्यात् परिच्युतः (त्वम्) किं शोषम् आयासि ? तत्र तावकस्य सूक्ष्मतन्तोः अपि अवकाशः न (भवति), भवतः (अवकाशः) किमु स्यात् ?॥१५॥

Beng. Trans. রাজা—(সম্যক্ আলোচনা করিয়া) বয়স্য ! ইনি যখন আমাকে অঙ্কিত করিয়াছেন, তখন সত্য সত্যই আমার নিজের উপর আদর (বিশ্বাস) হইয়াছে। সুতরাং দেখিব না কেন ? দেখ,—চিত্র অঙ্কন করিতে করিতে ইঁহার (নেত্রবিগলিত) অশ্রুকণাসমূহ (চিত্রস্থ) আমার গাত্রে পতিত হইয়া যেন ইঁহার করতলস্পর্শে উদ্গত-স্বেদবিন্দুর ন্যায় শোভা পাইতেছে। ১২ ।

সুসঙ্গতা—সখি, একাকী তুমিই কেবল প্রশংসার যোগ্য, যাহার জন্য মহারাজও এইরূপ বলিতেছেন।

বিদূষক—(একপার্শ্বে অবলোকন করিয়া) হে বয়স্য ! এই যে সেই তাঁহার মদনাবস্থা-সূচক সরস নলিনীপত্র ও মৃণালদ্বারা রচিত শয্যা দেখা যাইতেছে।

রাজা—বয়স্য ! ঠিকই লক্ষ্য করিয়াছ। কেননা—এই পদ্মপত্রবিরচিত শয্যা পীনস্তন-জঘনসংস্পর্শে উভয় পার্শ্বে ম্লান হইয়া গিয়াছে, আর ক্ষীণ কটিদেশের সংস্পর্শ না পাওয়ায় মধ্যভাগ হরিদ্বর্ণই (সবুজ) থাকিয়া গিয়াছে। শিথিল ভুজলতার বিক্ষেপ ও বিলুণ্ঠন দ্বারা ইহার (এই শয্যার) রচনা বিপর্যস্ত হইয়া যাওয়ায় ইহা কৃশাঙ্গীর আন্তরিক সন্তাপ সূচনা করিতেছে ॥ ১৩ ॥

পুনশ্চ—বক্ষঃস্থলে স্থাপিত এই বিশাল পদ্মপত্র ইঁহার আভ্যন্তরীণ মদনাবস্থা ততটা ব্যক্ত করিতেছে না, যতটা ইহা (পদ্মপত্র) (উপরস্থিত) মণ্ডলদ্বয়ের দ্বারা (পরিতপ্ত স্তন-

মণ্ডলের চিহ্ন দ্বারা) অতিশয় (আভ্যন্তরীণ) সন্তাপবশতঃ ক্লিষ্ট অবয়ববিশিষ্টা ইঁহার স্তনযুগলের বিশালতাকে সূচিত করিতেছে। ১৪।

বিদূষক—(মৃণাল তুলিয়া লইয়া) হে বয়স্য! এখন দেখুন—তাঁহারই পীনস্তনযোগ্য পরিম্লান কোমল মৃণালহার অপর একটী পাওয়া গিয়াছে।

রাজা—(গ্রহণ করিয়া বক্ষে স্থাপনপূর্ব্বক তিরস্কার করিলেন) হে জড়স্বভাব মৃণালহার! তাঁহার কুচকুম্ভ মধ্য হইতে পরিচ্যুত হইয়া কেন শুষ্ক হইয়া যাইতেছ? সেখানে (যখন) তোমার সূক্ষ্মতন্তুরও থাকিবার স্থান নাই, (তখন) তোমার (স্থান) কিরূপে হইবে? ॥ ১৫ ॥

সুসঙ্গতা—(স্বগত) হা ধিক্, হা ধিক্! নিরতিশয় প্রেমপ্রযুক্ত মহারাজের হৃদয় চঞ্চল হইয়া উঠায় তিনি অসম্বদ্ধ প্রলাপ করিতে আরম্ভ করিয়াছেন। অতএব ইহার পর আর উপেক্ষা করা উচিত নহে। (প্রকাশ্যে) সখি, যাহার জন্য তুমি এখানে আসিয়াছ, তিনি এইখানে তোমার সম্মুখেই রহিয়াছেন।

Eng. Trans. King. (Looking scrutinizingly) My friend! It is true that I being delineated by her in the picture, feel (some) regard for my own self. Then why shall I not look at it? Behold—The particles of the drops of her tears falling (on my portrait) while painting the picture, shine as the bursting forth of perspiration on the body due to the touch of her hands. 12.

Susangatá. My friend, you alone are certainly fortunate (praiseworthy)!—Ah, you, for whom even the lord himself speaks in this strain.

Jester. (Looking to one side) Hallo my friend! here is noticed the bed composed of the wet lotus-leaves along with with the lotus-stalks indicating her love-sick condition.

King. My friend, you have noticed well, inasmuch as this bed of lotus-leaves—that has faded away on both the extremities coming in contact with her well-developed breasts and thighs and that still remains green in the middle which has not come into touch with her slender waist and that has been

out of order, owing to the convulsions and tossing of her creeper-like arms,—indicates the (internal) affection of that slender-bodied maiden. 13.

Again,—this broad lotus-leaf that has reposed upon her bosom does not reveal so much her internal fervour of love (lit. love-sick condition), as it does indicate by means of the two circles (caused by the shape of her breasts) the expanse (fulness) of the two breasts (of the girl) whose limbs are pallied with intense heat. 14.

Jester. (Gesticulating the picking up of the lotus-stalk) Ah my friend ! behold, here is another vestige—a garland of faded soft lotus-stalks fitting the plump bosom of her alone.

King. (Taking and placing it on his breast,—with reproach) Oh you who are stupid by nature ! Oh you garland of lotus-stalks ! why are you getting withered being fallen from the intervening space of her two pitcher-like breasts ? There is no space there even for the fine fibre of yours, much less for you ! 15.

Susangatá. (Aside to herself) Alas ! His Majesty, with his heart perturbed by an intense fervour of love, begins thus to talk incoherently even ; so it will not be proper to overlook it after this. (Aloud) My friend, (the person) for whom you have come, is here personally present before you.

सागरिका—(सासूयम्) सहि ! कस्स किदे अहं आअदा ? (क)

सुसङ्गता—(विहस्य) अइ अस्सस ङ्किदे ! णं चित्तफलअस्स, गेण्ह तं[1] । (ख)

सागरिका—(सरोषम्) अइ णिउणा क्खु तुमं वि ईदिसाणं

(क) सखि ! कस्य कृते अहमागता ?

(ख) अयि अन्यशङ्किते ! ननु चित्रफलकस्य, गृहाण तत् ।

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1 ता गेण्ह एदं ।

आलावाणं । ता अस्सदो गमिस्सं । (इति गन्तुमिच्छति) (क)

सुसङ्गता—अइ असहणि ! इह दाव मुहुत्तअं चिट्ठ, जाव इमादो कअलीघरादो चित्तफलअं गेह्णिअ आअच्छामि । (ख)

सागरिका—सहि ! एव्वं करेहि । (ग)

सुसङ्गता—एव्वं करेह्मि । (घ)

(सुसङ्गता कदलीगृहाभिमुखं परिक्रामति)

विदूषकः (सुसङ्गतां दृष्ट्वा ससम्भ्रमम्) भो वअस्स ! पच्छादेहि एदं चित्तफलअं इमिणा कअलीपत्तेण । एसा क्खु देवीए परिचारिआ सुसंगदा आअदा । (ङ)

(राजा पटान्तेन फलकमाच्छादयति)

सुसङ्गता—(उपसृत्य) जअदु जअदु भट्टा । (च)

राजा—सुसङ्गते ! स्वागतम् । इहोपविश्यताम् ।

(सुसङ्गता उपविशति)

राजा—कथमिहस्थोऽहं भवत्या ज्ञातः ?

सुसङ्गता—(विहस्य) ण केवलं देवो, चित्तफलएण सह

(क) अयि, निपुणा खलु त्वमपि ईदृशानामालापानाम् ! तद् अन्यतः गमिष्यामि ।

(ख) अयि असहने, इह तावत् मुहूर्त्तं तिष्ठ, यावद् अस्मात् कदलीगृहात् चित्रफलकं गृहीत्वा आगच्छामि ।

(ग) सखि, एवं कुरु ।

(घ) एवं करोमि ।

(ङ) भो वयस्य, प्रच्छादय एतत् चित्रफलकम् अनेन कदलीपत्रेण । एषा खलु देव्याः परिचारिका सुसङ्गता आगता ।

(च) जयति जयति भर्त्ता !

1 अइ अणिउणा क्खु तुए ईदिसाणं आलावाणं ; [2]अउसलम्हि तुह ईदिसाणं etc. 2 पुस्तकान्तरे नास्ति ।

सव्वो वुत्तंतो वि मए विस्रादो। ता देवीए गदुश्र णिवेद-इस्सं। (इति गन्तुमिच्छति) (क)

विदूषकः—(अपवार्य—सभयम्) भो वअस्स! सव्वं संभावी-अदि। मुहरा क्खु एसा गब्भदासी। ता परितोसेहि णं। (ख)

राजा—युक्तमुक्तं भवता। (सुसङ्गतां हस्ते गृहीत्वा) सुसङ्गते! क्रीड़ामात्रमेतत्। अकारणे त्वया देवी न व्यथयितव्या[1]। इदं ते पारितोषिकम्। (इति कर्णादवतार्य्याभरणं दातुमिच्छति[2])

(क) न केवलं देवः, चित्रफलकेन सह सर्व्वः वृत्तान्तः अपि मया विज्ञातः। तद् देव्यै गत्वा निवेदयिष्यामि।

(ख) भो वयस्य, सर्व्वं सम्भाव्यते। मुखरा खलु एषा गर्भदासी। तत् परितोषय एनाम्।

अन्यशङ्किते अन्येन विपरीताभिप्रायेण शङ्किते। चित्रफलकस्य इति चित्रफलकस्य कृते न तु पुनः राज्ञः कृते इति भावः। ईदृशानां वस्त्वपराणामित्यर्थः। स्वागतं सुष्ठु आगतम् आगमनम् शुभागमनमित्यर्थः। गर्भदासी गर्भादारभ्य दासी आजन्मक्रीतदासी-त्यर्थः। मुखरा कलहप्रिया, परकीयरहस्यप्रच्छादने असमर्था वा।

Beng. Trans.—সাগরিকা—(সক্রোধে) সখি, কাহার জন্য আমি (এখানে) আসিয়াছি?

সুসঙ্গতা—(হাসিয়া) অন্যশঙ্কিতে, তুমি চিত্রফলকের জন্য আসিয়াছ। (এখন) তাহা গ্রহণ কর।

সাগরিকা—(সরোষে) তুমিও দেখি, এই প্রকার আলাপে অত্যন্ত নিপুণ। সুতরাং অন্যত্র যাইব। (যাইতে ইচ্ছা করিলেন)

সুসঙ্গতা—অয়ি অসহনে, এইখানে এক মুহূর্ত্ত অবস্থান কর। ততক্ষণে আমি কদলী-গৃহ হইতে চিত্রফলক লইয়া আসি।

1 खेदयितव्या। 2 हस्तादवतार्य्य कटकं, कर्णाभरणञ्चात्मनः उपनीय सुसङ्गतायै दत्त्वा।

সাগরিকা—সখি, তাহাই কর।

সুসঙ্গতা—হাঁ, তাহাই করি।

(সুসঙ্গতা কদলীগৃহাভিমুখে পরিক্রমণ করিল)

বিদূষক—(সুসঙ্গতাকে দেখিয়া—সসম্ভ্রমে) হে বয়স্য, এই কদলীপত্রের দ্বারা চিত্রফলক আচ্ছাদিত করুন। এই যে দেবীর পরিচারিকা সুসঙ্গতা আসিয়া উপস্থিত।

(রাজা বস্ত্রাঞ্চলে চিত্রফলক আচ্ছাদিত করিলেন)

সুসঙ্গতা—(অগ্রসর হইয়া) মহারাজের জয় হউক !

রাজা—সুসঙ্গতে, স্বাগত ! এইখানে উপবেশন কর।

(সুসঙ্গতা উপবেশন করিল)

রাজা—সুসঙ্গতে, আমি যে এইখানে রহিয়াছি, তুমি কিরূপে জানিলে ?

সুসঙ্গতা—(হাসিয়া) শুধু আপনাকে নয়, চিত্রফলক সহ সমস্ত বৃত্তান্তই আমি জানিয়াছি। এখন দেবীকে গিয়া সমস্ত নিবেদন করিব।

বিদূষক—(মুখ ফিরাইয়া—সভয়ে) হে বয়স্য, ইহা দ্বারা সবই সম্ভবপর, এই গর্ভদাসীটা (ভয়ানক) মুখরা। ইহাকে পরিতুষ্ট করুন।

রাজা—ঠিকই বলিয়াছ। (সুসঙ্গতার হস্ত ধারণ করিয়া) সুসঙ্গতে, ইহা ক্রীড়ামাত্র। অকারণে দেবীকে ব্যথা দেওয়া উচিত নয়। এই তোমার পারতোষিক। (কর্ণাভরণ প্রদান করিতে ইচ্ছা করিলেন)

Eng. Trans. Ságariká. (With intolerance) My friend, what did I come for, pray ?

Susangatá. Oh, you who are prone to anticipate other things ! I say, for the picture-board (you have come) ; so take it.

Ságariká—(With anger) Ah you, too, are adept in this sort of talks ! So, I shall go elsewhere. (Wants to depart)

Susangatá. Oh, impatient one, just stop a moment, while I shall return with the picture-board from this plantain-bower.

Ságariká. My friend, please do so.

Susangatá Yes, I shall do that.

(Susangatá moves towards the plantain-bower)

Jester. (Seeing Susangatá—in a hurry) Oh, friend, just hide

the picture-board with this plantain-leaf ; here comes Susangatá one of the Queen's attendants.

(The King hides the picture-board with his mantle)

Susangatá. (Approaching) Glory (victory) to Your Majesty !

King. Welcome, Susangatá ! Sit down here. (Susangatá sits down) How know you that I was here ?

Susangatá. (Laughing) Not only your Majesty, but I have come to know everything in connection with the picture-board. So, now I am going to report all these to Her Majesty.

Jester. (Apart to the King—with fear) Oh my friend ! Everything is possible (with her). This slave-girl is a great tattler (or, this slave-maid is very quarrelsome). So, rather appease her (with bribe in the form of presents).

King—You have said rightly (catching hold of Susangatá's hand) Oh, Susangatá, this is but a matter of sport (jest) for which the Queen should not be troubled without reason. This is your reward. (Takes off his earring and offers it to her.)

सुसङ्गता—(स्वगतम्) पसण्णो भट्टा[1] । (प्रकाशम्[2]) अलं सङ्काए । एदिणा भट्टिणो पसादेण अ कीलिदं ज्जेव्व । भट्टिणीए पसादेण बहुदरं कीलिदं ज्जेव्व[3] । एस उण मे गरुओ पसादो करीअदु जं कीस तुए एत्थ चित्तफलए अहं आलिहिदेत्ति भणिअ कुविदा मे पिअसही साअरिआ चिट्ठदि । ता गदुअ पसादीअदु एसा । (क)

(क) प्रसन्नो भर्ता । अलं शङ्कया । एतेन भर्तुः प्रसादेन च क्रीडितमेव । भर्त्र्याः प्रसादेन बहुतरं क्रीडितमेव । एष पुनर्मे गुरुकः प्रसादः क्रियतां यत्, कस्मात् त्वया अत्र चित्रफलके अहमालिखितेति भणित्वा कुपिता मे प्रियसखी सागरिका तिष्ठति । तद् गत्वा प्रसाद्यताम् एषा ।

1. पुस्तकान्तरे नास्ति । 2. प्रणम्य सस्मितम् । 3. ता किं कण्णाहरणेण ?

राजा—(सहसोत्थाय) सुसङ्गते ! क्व सा[1] ?

सुसङ्गता—भट्टा ! एसा कअलीगुम्मांतरिदा चिट्ठदि[2] । (क)

राजा—आदेशय मार्गम् ।

सुसङ्गता—इदो इदो भट्टा[3] । (ख)

(इति परिक्रामतः)

विदूषकः—भो गेह्णामि एदं चित्तफलअं, एदस्स कज्जं भविस्सदि[4] । (इति तथाकरोति) (ग)

(सर्वे कदलीगृहाभिक्रान्ताः)

सागरिका—(राजानं दृष्ट्वा सहर्षं ससाध्वसं सकम्पञ्च स्वगतम्) हद्धी हद्धी ! एदं पेक्खिअ अदिसद्धसेण ण सक्कणोमि पदादो पदं वि चलिदुं । ता किं वा एत्थ करिस्सं ? (घ)

विदूषकः—(सागरिकां दृष्ट्वा) ही ही भो ! अच्छरिअं अच्छरिअं ! ईदिसं कण्णआरअणं मणुस्सलोए ण दीसदि । ता

(क) भर्त्तः, एषा कदलीगुल्मान्तरिता तिष्ठति ।

(ख) इतः इतः भर्त्ता ।

(ग) भोः, गृह्णामि एतत् चित्रफलकम् । एतस्य कार्यं भविष्यति ।

(घ) हा धिक् हा धिक् ! एनं प्रेक्ष्य अतिसाध्वसेन न शक्नोमि पदात् पदमपि चलितुम् । तत् किं वा अत्र करिष्यामि ?

1. (ससम्भ्रमुत्थाय) क्वासौ क्वासौ ? दर्शय दर्शय ।
2. पुस्तकान्तरे नास्ति ।
3. एदु एदु भट्टा ।
4. कदापि इमिणा पुणोवि कज्जं भविस्सदि ।

तक्केमि पआवइणो वि एदं णिम्माइअ विम्हओ समुप्पण्णोत्ति । (क)

राजा—वयस्य ! ममाप्येवं मनसि वर्त्तते—

दृशः पृथुतरीकृता जितनिजाब्जपत्त्रत्विष-
श्चतुर्भिरपि साधु साध्विति मुखैः समं व्याहृतम् ।
शिरांसि चलितानि विस्मयवशाद् ध्रुवं वेधसो[1]
विधाय ललनां जगत्त्रयललामभूतामिमाम् ॥ १६ ॥

(क) हो हो भोः ! आश्चर्य्यम् आश्चर्य्यम् ! ईदृशं कन्यारत्नं मनुष्यलोके न दृश्यते । तत् तर्कयामि प्रजापतेरपि एतां निर्म्माय विस्मयः समुत्पन्न इति ।

क्रीड़ितम् एव विनोदनार्थमित्यर्थः । जगतां स्वर्गमर्त्त्यपातालानां त्रयं तत्र ललामभूताम् भूषणभूताम् इमां कन्यां सागरिकारूपां विधाय निर्म्माय वेधसः ब्रह्मणः । वेधसा इति साधीयान् पाठः, अन्यथा विधाय इत्यनेन सङ्गानुपपत्तिः स्यात् । विस्मयवशात् अस्या लावण्यातिशयदर्शनेनेत्यर्थः । जितनिजाब्जपत्त्रत्विषः निजम् अब्जं पद्मम् उपवेशनार्थमित्यर्थः । तस्य पत्त्राणि दलानि तेषां त्विट् । जिता निजाब्जपत्त्रस्य त्विट् याभिः ताः दृशः इत्यर्थः । पृथुतरीकृता विपुलीकृताः अलोकसामान्यरूपदर्शनेनेत्यर्थः । चतुर्भिः मुखैः अपि साधु साधु इति प्रशंसावचनं समं युगपत् व्याहृतम् उक्तम् । शिरांसि चलितानि कम्पितानि चलितानीति यावत् । चल् धातोः अन्तर्भावितणिजन्तत्वात् चलितानि इति । ध्रुवमिति उत्प्रेक्षायाम् । पृथ्वीवृत्तम्—"जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः" ॥१६॥

Prose. जगत्त्रयललामभूताम् इमां विधाय वेधसः (वेधसा वा) विस्मयवशाद् ध्रुवं शिरांसि चलितानि, चतुर्भिर्मुखैः साधु साध्विति समं व्याहृतम् जितनिजाब्जपत्त्रत्विषः दृशः पृथुतरीकृताः ॥ १६ ॥

Beng. Trans. সুসঙ্গতা—(স্বগত) মহারাজ প্রসন্ন হইয়াছেন। (প্রকাশ্যে) ভয় করিবেন না। মহারাজের অনুগ্রহে (এইটুকু) তামাসা করিলাম মাত্র। দেবীর অনুগ্রহে অনেক আমোদ করিয়াছি। এখন আমার প্রিয়সখা সাগরিকা—'কেন তুমি আমাকে এই

1. वेधसा ।

চিত্রফলকে অঙ্কিত করিলে'—এই বলিয়া কুপিত হইয়াছেন। তা যাইয়া তাঁহাকে একটু সন্তুষ্ট করুন,—ইহাতেই আমার উপর মহান্ অনুগ্রহ (করা হইবে)।

রাজা—(সহসা উঠিয়া) সুসঙ্গতে, তিনি কোথায় ?

সুসঙ্গতা—মহারাজ, তিনি এই কদলীগুল্মের আড়ালে রহিয়াছেন।

রাজা—(তাহা হইলে) পথ দেখাও।

সুসঙ্গতা—মহারাজ, এই যে এই দিকে।

(উভয়ে পরিক্রমণ করিলেন)

বিদূষক—আমি এই চিত্রফলকটী লইয়া যাইতেছি ; ইহার দ্বারা কাজ হইবে।

(সেইরূপ করিলেন)

(সকলে কদলীগৃহ হইতে নিক্রান্ত হইলেন)

সাগরিকা—(রাজাকে দেখিয়া সহর্ষে সভয়ে কাঁপিতে কাঁপিতে স্বগত)। হা ধিক্ হা ধিক্! ইঁহাকে দেখিয়া অতিশয় ভীতিবশতঃ এক পদ হইতে পদান্তরে চলিতে পারিতেছি না। তা এখন এখানে কি বা করিব ?

বিদূষক—(সাগরিকাকে দেখিয়া) আহা! আহা! কি আশ্চর্য্য! কি আশ্চর্য্য! ঈদৃশ কন্যারত্ন মনুষ্যলোকে দেখা যায় না। তা আমার মনে হয়, ইঁহাকে নির্ম্মাণ করিয়া প্রজাপতিরও বিস্ময় উৎপন্ন হইয়াছে।

রাজা—বয়স্য, আমারও এইরূপ মনে হইতেছে—

ত্রিভুবনের অলঙ্কারভূতা এই কন্যাকে সৃষ্টি করিয়া বিস্ময়বশে ব্রহ্মা নিশ্চয়ই তাঁহার শির কম্পিত করিয়াছিলেন ও চতুর্ম্মুখে যুগপৎ 'সাধু'বাদ উচ্চারণ করিয়াছিলেন এবং স্বকীয় পদ্মপুষ্পের পত্রের কান্তি-তিরস্কারী লোচনসমূহকে বিস্ফারিত করিয়াছিলেন ॥ ১৬ ॥

Eng. Trans. Susangatá—(To herself) The King is now pleased. (Aloud) Your Majesty need not fear. I was but in jest through Your Majesty's grace ; and through Her Majesty's grace I have also indulged in jest thus many times. Now this will be a great favour unto me—my dear friend Ságariká is very angry with me saying, 'why have I been drawn by you in this picture-board' (and I shall be much obliged) if Your Majesty be pleased to approach her and appease her (resentment).

King. (Springing up) Susangatá ! where is she ?

Susangatá. Your Majesty, she is concealed behind this plantain bower.

King. Lead me there (show me the way there).

Susangatá. This way, my lord !

(Both walk round)

Jester. Let me take this picture-board ; there may be (some) necessity for it. (Doing so)

(All exeunt from the plantain-bower)

Ságariká. (Seeing the King with joy, fear and tremor—to herself) Alas ! Alas ! at the sight of this person I cannot move from one step to another through extreme nervousness ; so what shall I do here ?

Jester. (Seeing Ságariká) Oh, how wonderful ! how wonderful ! such a jewel of a damsel is not to be found in this world of men. So, I guess that after creating her astonishment arose even in the Creator Himself.

King. Friend ! such are my impressions also (such is in my mind as well)—

When the Creator created this lovely girl the ornament of the three worlds, His heads must have been surely shaken in wonder, His four mouths must have at once exclaimed 'bravo, bravo' in concert, and His eyes, surpassing the beauty of the petals of his own lotus, must have been expanded (through delight and wonder). 16.

सागरिका—(सासूयं सुसङ्गतामालोक्य) सहि ! ईदिसो चित्तफलओ तुए आणीदो ? (इति गन्तुमिच्छति[1])। (क)

राजा—दृष्टिं रुषा क्षिपसि, भामिनि ! यद्यपीमां
स्निग्धेयमेष्यति तथापि न रूक्षभावम् ।

(क) सखि, ईदृशः चित्रफलकः त्वयानीतः !

1. इति गच्छति ।

त्यक्त्वा त्वरां व्रज पदैः[1] स्खलितैरयं ते
खेदं गमिष्यति[2] गुरुर्नितरां नितम्बः ॥ १७ ॥

सुसङ्गता—भट्टा ! अदिकोवणा क्खु एसा । ता अग्गहत्थे[3] गेह्णिअ पसादेहि णं । (क)

राजा—(सानन्दम्) यथाह भवती । (सागरिकां हस्ते गृहीत्वा स्पर्शसुखं नाटयति)

विदूषकः—भो ! एसा क्खु तुए अपुव्वा सिरी समासादिदा ! (ख)

राजा—वयस्य ! सत्यम् ।—

श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।
कुतोऽन्यथा पतत्येष[4] स्वेदच्छद्मामृतद्रवः ॥ १८ ॥

सुसङ्गता—सहि ! अदिणिट्ठुरा दाणिं सि तुमं, जा एव्वं भट्टिणा हत्थे अवलंबिदा वि कोवं ण मुंचेसि[5] । (ग)

सागरिका—(सभ्रूभङ्गम्) अइ सुसङ्गदे ! अज्ज वि ण विरमसि ! (घ)

(क) भर्तः, अतिकोपना खलु एषा । तद् अग्रहस्ते गृहीत्वा प्रसादय एनाम् ।

(ख) भोः, एषा खलु त्वया अपूर्वा श्रीः समासादिता ।

(ग) सखि, अतिनिष्ठुरा इदानीमसि त्वम्, या एवं भर्त्रा हस्ते अवलम्बितापि कोपं न मुञ्चसि ।

(घ) अयि सुसङ्गते ! अद्यापि न विरमसि !

1. पदस्खलितैः । 2. करिष्यति । 3. हत्थे । 4. स्रवत्येष: । 5. अदक्खिणा ...गच्छिदासि ।

राजा—प्रिये सागरिके ! [1]न खलु सखीजने युक्तमेवं कोपानुबन्धं कर्त्तुम्[2] ।

विदूषकः[3]—भोदि ! बुभुक्खिदो बह्मणो विअ किं कुप्पसि ? (क)

सुसङ्गता*—सहि ! तुए सह ण बोलइस्सं[4] । (ख)

राजा—अयि कोपने ! नैतद्युक्तं समानप्रतिपत्तिषु सखीषु[5] ।

विदूषकः—एसा क्खु अवरा देवी वासवदत्ता ! (ग)

(राजा सचकितं सागरिकाया हस्तं मुञ्चति)

सागरिका—(ससम्भ्रमम्) सुसंगदे ! किं दाणिं करिस्सं ? (घ)

सुसङ्गता—सहि ! एदं तमालविडवं[6] अंतरिअ इदो णिक्कमह्म । (ङ)

(इति निष्क्रान्ते)

राजा—(पार्श्वतोऽवलोक्य सविस्मयम्) क्वासौ देवी वासवदत्ता ?

विदूषकः—भो ! सा एदं । सा क्खु[7] अवरा देवी वासवदत्ता अदिदीहरोसदाएत्ति भणिदं । (च)

(क) भवति, बुभुक्षितः ब्राह्मणः इव किं कुप्यसि ?

(ख) सखि, त्वया सह न वक्ष्यामि ।

(ग) एषा खलु अपरा देवी वासवदत्ता !

(घ) सुसङ्गते, किमिदानीं करिष्यामि ?

(ङ) सखि, एतं तमालविटपम् अन्तरित्वा निष्क्रामावः ।

(च) भोः, सा इदम् । सा खलु अपरा देवी वासवदत्ता अतिदीर्घरोषतयेति भणितम् ।

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1. न खलु युज्यते सखीजने एवंविधः कोपानुबन्धः । 2 अयि प्रसीद । 3, 4, 5. पुस्तकान्तरे न दृश्यते । 6. एदाए कअलीविथिआए । 7. ण आणामि क सा । मए एसा क्खु... । or मा णं एदं । पुस्तकान्तरेषु सागरिकाया उक्तिरियम् ।

दृष्टिमिति। हे भामिनि कोपने, 'कोपना सैव भामिनी' इत्यमरः। यद्यपि इमां दृष्टिं रुषा क्रोधेन क्षिपसि, तथापि स्निग्धा स्नेहपूर्णा इयं दृष्टिः रूक्षभावं पारुष्यं न एष्यति गमिष्यति। त्वरां शीघ्रतां त्यक्त्वा परित्यज्य व्रज भ्रम। स्खलितैः पदैः अनियमित-पदविक्षेपैः साध्वसादित्यर्थः। ते गुरुः नितम्बः नितरां अतिशयं खेदं क्लेशं करिष्यति नितम्बस्य गुरुत्वादित्यर्थः॥ १७॥

श्रीरिति। एषा सागरिका श्रीः लक्ष्मीः स्वयम्। अस्याः पाणिः पारिजातस्य तन्नाम्नः नन्दनकाननोद्भवस्य वृक्षस्य पल्लवः। अन्यथा नो चेत् एषः स्वेदच्छद्मामृतद्रवः स्वेदच्छलेन सात्त्विकभावोदयात् घर्मच्छलेन अमृतस्य द्रवः कुतः अन्यस्मात् कस्मात् वस्तुनः पतति स्रवति परिष्यन्दति? रूपकालङ्कारः। सागरिकायाः श्रियां पाणेश्च पारिजातपल्लवे अभेदेनारोपि-तत्वात्॥ १८॥

अयदृक्ते इत्याद्ये इत्यर्थः, अवयवावयविनोरभेदात् समासः। कोपानुबन्धः कोपपरम्परा। समानप्रतिपत्तिषु समानप्रवृत्तिषु सहृदयेषु इति यावत्। "प्रतिपत्तिः प्रवृत्तौ च" इति मेदिनी।

Prose. हे भामिनि! यद्यपि रुषा इमां दृष्टिं क्षिपसि, तथापि स्निग्धा इयं (दृष्टिः) रूक्षभावं न एष्यति। त्वरां त्यक्त्वा व्रज। अयं ते गुरुः नितम्बः स्खलितैः पदैः नितरां खेदं गमिष्यति॥ १७॥

एषा श्रीः, अस्याः पाणिः पारिजातस्य पल्लवः। अन्यथा, कुतः एषः स्वेदच्छद्मामृतद्रवः पतति?॥ १८॥

সাগরিকা—(সক্রোধে সুসঙ্গতার প্রতি অবলোকন করিয়া) সখি, তুমি এইরূপ চিত্রফলক লইয়া আসিয়াছ! (যাইতে ইচ্ছা করিলেন)

রাজা—হে কোপনে! যদিও তুমি সক্রোধ দৃষ্টি নিক্ষেপ করিতেছ, তথাপি তোমার স্নিগ্ধ (দৃষ্টি) কর্কশভাব ধারণ করিতেছে না। তুমি ত্বরা পরিত্যাগ করিয়া গমন কর; নচেৎ পদবিক্ষেপ স্খলিত হইলে তোমার গুরু নিতম্ব অতিশয় ক্লেশ পাইবে॥ ১৭॥

সুসঙ্গতা—মহারাজ! ইনি অতিশয় কোপনস্বভাবা; সুতরাং ইঁহার হস্তাগ্র ধারণ করিয়া ইহাকে প্রসন্ন করুন।

রাজা—(সানন্দে) ভদ্রে, যা' বল।

(সাগরিকার হস্ত ধারণ করিয়া স্পর্শসুখ অনুভব করিতে লাগিলেন)

বিদূষক—ভো! এখন আপনি অপূর্ব্ব শ্রী প্রাপ্ত হইলেন!

রাজা—বয়স্য, সত্য বটে।—

ইনি সাক্ষাৎ লক্ষ্মী, ইহার হস্ত পারিজাত-বৃক্ষের পল্লবস্বরূপ। তাহা না হইলে ঘর্ম্ম-চ্ছলে অমৃতরসধারা কোথা হইতে ক্ষরিত হইতেছে? ॥ ১৮ ॥

সুসঙ্গতা—সখি, তুমি এখন অত্যন্ত নিষ্ঠুর হইয়া উঠিয়াছ, যেহেতু মহারাজ স্বয়ং হস্ত ধারণ করিলেও তুমি কোপ পরিত্যাগ করিতেছে না।

সাগরিকা—(ভ্রুকুটী করিয়া) সুসঙ্গতে, তুমি এখনও ক্ষান্ত হইতেছ না!

রাজা—প্রিয়ে সাগরিকে, সখীজনের প্রতি এইরূপ নিরবচ্ছিন্ন কোপ করা যুক্তিযুক্ত নহে।

বিদূষক—অয়ি ভদ্রে, বুভুক্ষিত ব্রাহ্মণের ন্যায় কোপ করিতেছেন কেন?

সুসঙ্গতা (সাগরিকা)—সখি, তোমার সহিত আর কথা বলিব না।

রাজা—অয়ি কোপনে! সমান-প্রবৃত্তিশালিনী (সহৃদয়) সখীগণের প্রতি এরূপ করা ঠিক নহে।

বিদূষক—ইনি (দেখ্‌ছি) দ্বিতীয় বাসবদত্তা! (রাজা নিতান্ত ব্যস্ত হইয়া সাগরিকার-হস্ত ত্যাগ করিলেন)

সাগরিকা—(সসম্ভ্রমে) সুসঙ্গতে, এখন কি করিব?

সুসঙ্গতা—সখি, তমালশাখার আড়াল দিয়া এখান হইতে বাহির হইয়া যাইব।

(উভয়ে নিষ্ক্রান্ত)

রাজা—(পার্শ্বে অবলোকন করিয়া বিস্ময়ের সহিত) কোথায় দেবী বাসবদত্তা?

বিদূষক—ইনিই সেই। ইহার অতিদীর্ঘকালস্থায়ী রোষ দেখিয়া 'ইনিই দ্বিতীয় বাসবদত্তা'—এই কথা বলিয়াছিলাম।

Eng. Trans. Ságariká. (To Susangatá angrily) My friend, is this the picture-board you have brought! (Wishes to go)

King. Oh, angry girl, though you turn your eyes in anger, yet such is their (native) tenderness that they cannot assume a harsh expression. Move, giving up hurriedness; otherwise by

your stumbling footsteps, your heavy buttock will feel pain in the extreme. 17.

Susangatá. She is very angry, Sire! take her forearm and pacify her.

King. (Joyfully) Madam ! as you advise. (Takes Ságariká by the hand and feels the delight of her touch)

Jester. Sire, now you have attained unprecedented beauty indeed !

King. You say rightly. She is the very goddess of Fortune (Lakshmi) herself ; her hand is the new shoot of the Párijáta tree ; otherwise whence distil these dew-drops of Nectar in the form of sweat ? 18.

Susangatá. My friend, you are very cruel now ; since though His Majesty catches hold of your hand you are not discarding your anger !

Ságariká. (Frowning) Oh Sugangatá, will you not forbear still ?

King. My beloved Ságariká, it is not proper to continue (this) angry attitude towards your friend.

Susangatá. (or Ság.) I shall not speak with you, my friend

King. O resentful girl ! it is not proper to cherish such attitude towards your intimate companions (who possess the same inclinations as yourself).

Jester. Hey ! she is a second Vásavadattá !

(The King lets go Ságariká's hand with a start)

Ságariká. (In a hurry) Susangatá, what to do now ?

Susangatá. Why, my friend, we can escape unperceived behind the branches of the Tamála tree.

(Both exeunt)

King. (Looking to one side with wonder) Where is the Queen Vásavadattá ?

Jesser. Hallo ! This is she. I said,—she (seems to be) a

second Queen Vásavadattá on account of the long continuance of her angry temper.

राजा—

प्राप्ता कथमपि दैवात् कण्ठमनीतैव[1] सा प्रकटरागा ।
रत्नावलीव कान्ता मम हस्ताद् भ्रंशिता भवता ॥१८॥

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हञ्जे कंचणमाले! अध केत्तिअ दूरे दाणिं सा अज्जउत्तेण परिगहिदा णोमालिआ ? (क)

काञ्चनमाला—एदं कअलीघरं अदिक्कमिअ दीसदि । (ख)

वासवदत्ता—तेण हि आदेसेहि मग्गं । तत्थ ज्जेव्व[2] गच्छम्ह । (ग)

काञ्चनमाला—ता एदु एदु भट्टिणी । (घ)

(इति परिक्रामतः)

राजा—क्वेदानीं प्रियतमा[3] द्रष्टव्या ?

काञ्चनमाला—भट्टिणि! जह समीवे भट्टा मंतेदि, तह

(क) हञ्जे काञ्चनमाले, अथ कियद्दूरे इदानीं सा आर्यपुत्रेण परिगृहीता नवमालिका ?

(ख) एतत् कदलीगृहमतिक्रम्य दृश्यते ।

(ग) तेन हि आदेशय मार्गम् । तत्र एव गच्छावः ।

(घ) तद् एतु एतु भर्त्रि !

1 अनीतैव । 2 तेण तहिं ज्जेव्व । 3 प्रिया ।

वक्के मि भट्टिणिं एव्व पड़िवालअंतो चिट्ठदित्ति। ता उवसप्पदु भट्टिणी। (क)

वासवदत्ता (उपसृत्य) जअदु जअदु अज्जउत्तो। (ख)

विदूषकः—(कथायां फलकं निक्षिप्य उत्तरीयेण प्रच्छादयति) एसा क्खु देवी आअदा[1]। (ग)

राजा—(अपवार्य) वयस्य! प्रच्छादय चित्रफलकम्[2]। देवि! स्वागतम्! इहास्यताम्[3]।

वासवदत्ता—(उपविश्य) अज्जउत्त! अध सच्चकं ज्जेव्व कुसुमिदा णोमालिआ? (घ)

राजा—(सस्मितम्) प्रथमसमागतैरस्माभिस्त्वं चिरयसीति न मा दृष्टा। तदेहि। समेतावेव[4] तां पश्यावः।

वासवदत्ता—(निर्वर्ण्य) अज्जउत्त-मुहाणुराआदो ज्जेव्व मए जाणिदं जहा कुसुमिदा णोमालिअत्ति। ता[5] गमिस्सं। (ङ)

(क) भर्त्रि, यथा समीपे भर्त्ता मन्त्रयते, तथा तर्कयामि भर्त्रीमेव प्रतिपालयन् तिष्ठति। तद् उपसर्पतु भर्त्री।

(ख) जयति जयति आर्य्यपुत्रः!

(ग) एषा खलु देवी आगता।

(घ) आर्य्यपुत्र, अथ सत्यमेव कुसुमिता नवमालिका?

(ङ) आर्य्यपुत्रमुखानुरागात् एव मया ज्ञातं यथा कुसुमिता नवमालिका इति। तद् गमिष्यामि?

1 पुस्तकान्तरे नास्ति। 2 विदूषकी गृहीत्वा कक्षे निक्षिपति। 3 पुस्तकान्तरे नास्ति। 4 सहितावेव। 5 ता च।

विदूषकः—भोदि ! जइ एव्वं ता जिदं अम्हेहिं[1] । (क)

(इति बाहू प्रसार्य्य नृत्यति । कक्षायाः फलकं पतति । तद् दृष्ट्वा विषादं नाटयति[2])

(राजापवार्य्याङ्गुल्या दर्शयन् वसन्तकमुखं पश्यति[3])

विदूषकः—(अपवार्य्य) भो ! मा कुप्प । तुमं[4] चिट्ठ । अहं ज्जेव्व एत्थ जाणिस्सं[5] । (ख)

काञ्चनमाला—(फलकं गृहीत्वा) भट्टिणि ! पेक्ख दाव किं एत्थ चित्तफलए आलिहिदम् । (ग)

(क) भवति, यदि एवं तत् जितमस्माभिः ।

(ख) भोः, मा कुप्य । त्वं तिष्ठ, अहमेवात्र ज्ञास्यामि ।

(ग) भर्त्रि, प्रेक्षस्व तावत् किमत्र चित्रफलके आलिखितम् ।

कथमपि दैवात् प्राप्ता अधिगता कण्ठम् अनीता एव (कान्तापक्षे) कण्ठाश्लेषम् अप्रापिता एव ; (रत्नमालापक्षे) कण्ठं गलदेशमप्रापितैव । प्रकटरागा (कान्तापक्षे) सुस्पष्टानुरागा ; (रत्नमालापक्षे) प्रकाशितलौहित्या । कान्ता रत्नावलीव मम हस्तात् भ्रंशिता विच्याविता । वासवदत्तागमनमुत्प्रेक्ष्य राज्ञा सागरिकायाः हस्तावलम्बः परित्यक्तः । आर्य्यावृत्तम् । श्लेषानुप्राणितोपमा ॥१९॥ प्रतिपालयन् अपेक्षमाणः मुग्धानुरागात् राज्ञः मुखलावण्यविशेषात् ।

Prose order.—कथमपि दैवात् प्राप्ता सा प्रकटरागा कान्ता रत्नावली इव कण्ठम् अनीता एव मम हस्तात् भवता भ्रंशिता ॥ १९ ॥

Beng. Trans. রাজা—ধিক্ মূর্খ,—উজ্জ্বল লোহিতবর্ণবিশিষ্টা রত্নাবলীর ন্যায় সেই অনুরাগপ্রকাশকারিণী কান্তাকে দৈবযোগে বহু কষ্টে লাভ করিয়া কণ্ঠে ধারণ করিতে না করিতেই আমার হস্ত হইতে তোমাকর্ত্তৃক ভ্রংশিত হইল ।১৯।

1 ही ही भो ! जिदं जिदं… । 2 कक्षात् पतितं फलकं दृष्ट्वा विषादं नाटयति । क्वचित् पुस्तके—तद् दृष्ट्वा विषादं नाटयतीति पाठः नास्ति । 3 (राजा अपवार्य्य विदूषकमङ्गुल्या तर्ज्जयति) । 4 तुण्हीओ । 5 तुमं चिट्ठ इति क्वचित् नास्ति ; अहं ज्जेव्व पच्छादइस्सं ।

(তারপর বাসবদত্তা ও কাঞ্চনমালা প্রবেশ করিলেন)

বাসবদত্তা—কাঞ্চনমালে, এখন আর কতদূরে আর্য্যপুত্র-পরিগৃহীতা সেই নবমালিকা রহিয়াছে?

কাঞ্চনমালা—এই কদলীগৃহ অতিক্রম করিলেই দেখা যাইবে।

বাসবদত্তা—তাহা হইলে পথ দেখাও।

কাঞ্চনমালা—দেবি, আসুন আসুন।

(উভয়ে পরিক্রমণ করিলেন)

রাজা—বয়স্য, কোথায় এখন প্রিয়তমাকে দেখিতে পাওয়া যাইবে?

কাঞ্চনমালা—দেবি, যখন নিকটেই মহারাজ কথা বলিতেছেন, তাহাতে আমার মনে হইতেছে যে তিনি আপনার অপেক্ষা করিয়া রহিয়াছেন। অতএব, (ঐদিকে) অগ্রসর হউন, দেবি!

বাসবদত্তা—(অগ্রসর হইয়া) আর্য্যপুত্রের জয় হউক!

বিদূষক—(কক্ষে চিত্রফলক নিক্ষেপ করিয়া উত্তরীয়দ্বারা আচ্ছাদিত করিলেন) এই যে দেবী আসিয়াছেন।

রাজা—(দেবীকে আড়াল করিয়া বিদূষকের প্রতি) বয়স্য, চিত্রফলক লুকাইয়া ফেল। (দেবীর প্রতি প্রকাশ্যে) দেবি, কুশল ত। এইখানে উপবেশন করুন।

বাসবদত্তা—(উপবেশন করিয়া) আর্য্যপুত্র, সত্যই কি নবমালিকা কুসুমিতা হইয়াছে?

রাজা—(হাস্যের সহিত) দেবি, আমরা প্রথমে আসিলেও আপনি দেরী করিতেছেন দেখিয়া তাহা দেখি নাই। এখন আসুন, এক সঙ্গেই উহা দেখিব।

বাসবদত্তা—(ভালরূপে দেখিয়া) আর্য্যপুত্রের মুখের রক্তিমাতা দেখিয়াই আমি জানিতে পারিয়াছি যে, নবমালিকা কুসুমিতা হইয়াছে। তা এখন (ফিরিয়া) যাই।

বিদূষক—আর্য্যে, যদি তাহাই হয় তাহা হইলে আমাদের জয় হইয়াছে (দুই বাহু প্রসারণ করিয়া নৃত্য, কক্ষ হইতে চিত্রফলক পতন ও তাহা দেখিয়া বিষাদ)

(রাজা দেবীকে আড়াল করিয়া বিদূষকের প্রতি ফিরিলেন ও সঙ্গোপনে অঙ্গুলিদ্বারা দেখাইয়া দিয়া বসন্তকের মুখের দিকে চাহিলেন)

বিদূষক—(রাজার দিকে ফিরিয়া ও অন্য সকলকে আড়াল করিয়া অস্ফুটস্বরে)

ভোঃ, আপনি রাগ করিবেন না। আপনি থাকুন। এইখানে (কি করিতে হইবে) তাহা আমিই জানি।

কাঞ্চনমালা—(ফলক গ্রহণ করিয়া) দেবি, দেখুন দেখুন, এই চিত্রফলকে কি অঙ্কিত রহিয়াছে !

Eng. Trans. King. Out on thee, simpleton ! My beloved one who had revealed her passion (for me), like a jewel-necklace of manifest lustre, and who was somehow attained, was caused to slip away from my hand by you, before she (it) was placed on my neck. 19

(Then enter Vásavadattá and Kánchanamálá)

Vásava. Well, Kánchanamálá, how far from here is my lord's favourite Navamáliká creep ?

Kánchana. we shall see it after passing this plantain-bower.

Vásava. So, show the path. We shall go there.

Kanchana. Come this way, this way, Madam. (Both walk round)

King. My friend, where is my beloved to be seen now ?

Kánchana. Madam, when His Majesty is talking near by, then surely he must be waiting for you. So Madam, please advance in this direction,

Vásava. (Approaching) Glory to Your Majesty !

Jester. (Hides the picture in his armpit and covers it with the upper garment) Here is come Her Majesty.

King. (Apart) My friend cover the picture quick. Welcome, Your Majesty ! Here, take your seat.

Vásava (sitting) My lord, has the Navamáliká truly blossomed ?

King. (Smiling) Though we have come earlier, yet finding you late in coming, we have not seen it as yet. So come, we shall now visit it together.

Vásava. (Looking scrutinizingly) My lord, I see by the ruddiness of your countenance that it has flowered. So let us (now) return.

Jester. Your ladyship, if it be so, then we have won. (Stretches forth his two arms and dances ; the picture falls from the armpit. Seeing that he gesticulates sorrow)

[The King covering the view (of the Queen) points (it) out with his finger and looks towards the face of the Jester.]

Jester. (Apart) Hallo ! Donot be angry ; you please wait (or keep quiet) ; I shall manage it. (I alone know what to do in these circumstances).

Kánchana. (Picking up the picture) Behold, Madam, what is drawn in this picture-board !

वासवदत्ता—(निर्वर्ण्य—आत्मगतम्) अअं अज्जउत्तो । इअं उण साअरिआ ! (प्रकाशं राजानं प्रति) अज्जउत्त किं एदं[1] ? (क)

राजा[2]—(सवैलक्ष्यस्मितं ज्ञात्वा अपवार्य) वयस्य ! किं ब्रवीमि ?

विदूषकः—(अपवार्य) भो ! मा चिंतां करेहि[3] । अहं उत्तरं दाइस्सं । (प्रकाशं वासवदत्तां प्रति) अत्ता किल दुक्खं लिहीअदित्ति मम वचो[4] सुणिअ पिअवअस्सेण एदं विण्णाणं[5] दंसिदं । (ख)

राजा—यथाह वसन्तकस्तथैवैतत् ।

(क) अयम् आर्यपुत्रः । इयं पुनः सागरिका ! आर्यपुत्र, किमिदम् ?

(ख) भोः, मा चिन्तां कुरु । अहं उत्तरं दास्यामि । आत्मा किल दुःखं लिख्यते इति मम वचः श्रुत्वा प्रियवयस्येन एतत् विज्ञानं दर्शितम् ।

1 किं णेदं? 2 काञ्चन—भट्टिणि ! अहं पि एदं एव्व चिंतेमि । वासव—अज्जउत्त ! केण इदं आलिहिदं ? 3 भोदि ! ण अण्णधा संभावेहि । 4 आलिहीअदित्ति मम वअणं । 5 आलिक्खविण्णाणं ।

वासवदत्ता—(फलकं निर्दिश्य) अज्जउत्त ! एसा वि जा अवरा तुह समीवे आलिहिदा, ता किं अज्जवसंतअस्स विण्णाणं ? (क)

राजा—(सवैलक्ष्यस्मितम्) देवि ! अलमन्यथा शङ्कया। इयं हि कापि कन्यका[1] स्वचेतसैव परिकल्प्य आलिखिता, न तु दृष्टपूर्व्वा ।

विदूषक—सच्चं सवामि बह्मसुत्तेण जइ कदावि अह्मेहिं ईदिसो दिट्ठपुव्वा ! (ख)

काञ्चनमाला—(अपवार्य) भट्टिणि ! कदावि ईदिसं [2]गुण-क्खरं संभवदि [3]ज्जेव्व । ता अलं कोवेण । (ग)

वासवदत्ता—(अपवार्य) अइ उज्जुए, एदस्स वक्कभणिदाइं ण जाणासि ! वसंतओ क्खु एसो ! (प्रकाशं राजानं प्रति) अज्ज-उत्त ! मम उण एदं चित्तं पेक्खिअ[4] सीसवेअणा समुप्पण्णा । ता सुहं चिट्ठदु, अज्जउत्तो । अहं गमिस्सं । (इति उत्थाय गन्तु-मिच्छति) (घ)

राजा—(पटान्तेन गृहीत्वा) देवि !

प्रसीदेति ब्रूयामिदमसति कोपे न घटते
करिष्याम्येवं नो पुनरिति भवेदभ्युपगमः ।

(क) एषापि या अपरा तव समीपे आलिखिता, तत् किं आर्य्यवसन्तकस्य विज्ञानम् ?

(ख) सत्यं शपामि ब्रह्मसूत्रेण यदि कदापि अस्माभिः ईदृशी दृष्टपूर्व्वा !

(ग) भर्त्रि, कदापि ईदृशं गुणाक्षरं सम्भवति ।

(घ) अयि ऋजुके ! एतस्य वक्रभणितानि न जानासि ! वसन्तकः खलु एषः ! आर्य्य-पुत्र, मम पुनः इदं चित्रं प्रेक्ष्य शीर्षवेदना समुत्पन्ना । तत् सुखं तिष्ठतु आर्य्यपुत्रः । अहं गमिष्यामि ।

1 पुस्तकान्तरे नास्ति । 2 ईदिसं उण । 3 संभवदि । 4 पेक्खंतीए ।

न मे दोषोऽस्तीति त्वमिदमपि च ज्ञास्यसि मृषा
किमेतस्मिन् वक्तुं क्षममिति न वेद्मि प्रियतमे ॥ २० ॥

वासवदत्ता—(सविनयं पटान्तमाकर्षन्ती) अज्जउत्त ! मा अण्णधा संभावेहि । सच्चं मं सीसवेअणा बाहेदि[1] । ता गमिस्सं । (क)

(इति निष्क्रान्ते)

(क) आर्य्यपुत्र, मा अन्यथा सम्भावय । सत्यं मां शीर्षवेदना बाधते । तत् गमिष्यामि ।

सवैलक्ष्यम् विलक्षस्य विस्मितस्य विमूढस्य लज्जितस्य वा भावो वैलक्ष्यम् इति ष्यञ्-प्रत्ययः । तेन सह विद्यमानं यथा स्यात् तथा "विलक्षो विस्मयान्विते" इत्यमरः । आत्मा आत्मनः आकृतिरित्यर्थः । विज्ञानम् आलेख्यनैपुण्यम् । ब्रह्मसूत्रेण यज्ञोपवीतेन । घुणाक्षरम् घुणः घुणाख्यः कीटविशेषः जातिस्वभावात् काष्ठं विलिखन् काकतालीयन्यायेन अक्षराकृतिं सम्पादयति सङ्कल्पाभावेनापि हठादित्यर्थः । अत्र काञ्चनमालायाः एवमभि-प्रायः । राज्ञा आलेख्यं विरचता असङ्कल्पितापि कापि कल्पिता ललना चित्रगता जाता ; परं सागरिकायाः आकृत्या सह कल्पितायाः ललनायाः चित्रस्य संवदनं घुणाक्षरन्यायेन दैवादेव सञ्जातम् । तत्र राज्ञः कोपि दोषो नास्ति, यथा वासवदत्ता सम्भावयतीति भावः । प्रसीदेति । प्रसीद प्रसन्ना भव इत्युक्त्या तव कोपप्रसादनं व्यज्यते । तव कोपस्तु नास्ति । कोपाभावे प्रसादनक्रियैव न सम्भाव्यते । एवम् इत्थं दोषमित्यर्थः । पुनः न करिष्यामि इति मया उच्यते चेत् दोषस्याभ्युपगमः स्वीकारः स्यात् । न मे दोषोऽस्तीति ब्रवीमि चेत् त्वमिदं मृषा मिथ्या ज्ञास्यसि अवधारयिष्यसि । एतस्मिन् विषये अस्यामवस्थायां मया किं वक्तुं क्षममिति न वेद्मि जानामि । प्रियतमे इति वासवदत्तां प्रति सम्बुद्धिवचनम् । शिखरिणी वृत्तम् ॥२०॥

Prose. प्रसीद इति ब्रूयाम्, असति कोपे इदं न घटते । एवं न पुनः करिष्यामि इति (वचनेन) अभ्युपगमः भवेत् । न मे दोषः अस्ति इति त्वम् इदमपि च मृषा ज्ञास्यसि । प्रियतमे, एतस्मिन् किं वक्तुं क्षमम् इति न वेद्मि ॥ २० ॥

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1 बाधेदि ।

Beng. Trans. বাসব—ইনি ত আর্য্যপুত্র ; আর এ ত সাগরিকা ! (রাজার প্রতি) আর্য্যপুত্র, এ কি ?

রাজা—(বিস্ময়ের সহিত মৃদুহাস্য করিয়া বিদূষকের প্রতি ফিরিয়া অনুচ্চস্বরে) বয়স্য, কি বলিব ?

বিদূষক—(রাজার প্রতি ফিরিয়া) বয়স্য, চিন্তা করিবেন না। আমি উত্তর দিব। (বাসবদত্তার প্রতি প্রকাশ্যে) ভবতি, 'নিজের আকৃতি অতি কষ্টে অঙ্কিত করা যায়' —আমার এই বাক্য শুনিয়া প্রিয়বয়স্য এই চিত্রনৈপুণ্য দেখাইয়াছেন।

রাজা—বসন্তক যাহা বলিলেন, এ তাহাই বটে।

বাসবদত্তা—(চিত্রফলক দেখাইয়া) আর্য্যপুত্র, আপনার সমীপে এই যে অপর একটী স্ত্রীলোক অঙ্কিত রহিয়াছে, একি আর্য্য বসন্তকের চিত্রনৈপুণ্য ?

রাজা—(বিস্ময়ের সহিত হাসিয়া) দেবি, অন্য কিছু আশঙ্কা করিবেন না। (কোনও এক অজ্ঞাত কন্যাকে) নিজের মনে কল্পনা করিয়া ইহাকে অঙ্কিত করিয়াছি, কিন্তু পূর্ব্বে ইহাকে কখনও দেখি নাই।

বিদূষক—সত্যই যজ্ঞোপবীত স্পর্শ করিয়া শপথ করিতেছি—যদি কখনও পূর্ব্বে এরূপ রমণীকে দেখিয়া থাকি !

কাঞ্চনমালা—(অনুচ্চস্বরে) দেবি, কখনও কখনও এইরূপ ঘুণাক্ষর (দৈবাৎ কার্য্য-সম্পাদন) সম্ভব হইয়া থাকে। সুতরাং রাগ করিয়া প্রয়োজন নাই।

বাসবদত্তা—(কাঞ্চনমালার প্রতি ফিরিয়া—অন্য সকলকে আড়াল করিয়া) অয়ি সরলে, ইহার বক্রোক্তি তুমি জান না (বুঝিতে পারিতেছ না)! ইনি বসন্তক (আর কেউ নয়)! (রাজার প্রতি প্রকাশ্যে) আর্য্যপুত্র, আমার কিন্তু এই চিত্র দেখিয়া শিরোবেদনা উপস্থিত হইয়াছে। তা আপনি সুখে অবস্থান করুন। আমি চলিয়া যাইতেছি।

(গাত্রোত্থান পূর্ব্বক যাইতে উদ্যত)

রাজা—(বস্ত্রাঞ্চল ধরিয়া) দেবি, 'আমার প্রতি প্রসন্ন হউন'—এই কথা কোপ না থাকিলে বলা ঠিক হয় না। 'পুনর্ব্বার এরূপ করিব না'—এইরূপ বলিলেও (দোষ) স্বীকার করিয়া লওয়া হয়। 'আমার দোষ নাই'—এই কথা বলিলে আপনি উহা মিথ্যা বলিয়াই (স্থির) জানিবেন। হে প্রিয়তমে, এই প্রকার অবস্থায় আমার কি বলা সম্ভবপর (উচিত), তাহা বুঝিতে পারিতেছি না ॥২০॥

বাসবদত্তা—(বিনয়ের সহিত বস্ত্রাঞ্চল আকর্ষণ করিয়া) আর্য্যপুত্র, আপনি অন্ত কিছু মনে করিবেন না। সহসাই শিরোবেদনা আমাকে কষ্ট দিতেছে। অতএব এখন যাই।

(উভয়ে নিষ্ক্রান্ত)

Eng. Trans. Vásava. (Looking at it scrutinizingly and to herself) This is my lord, and this is the Ságariká ! (Aloud to the King) What is this, my lord ?

King. (With wonder and smile—Apart to the Jester) My friend, what shall I say ?

Jester. (Apart) Oh ! Fear not, I shall give the reply. (Aloud to Vasavadattá). Madam, do not take it otherwise. Hearing my words that 'it is very difficult to portray one's own likeness,' my friend exhibited this specimen of his painting skill.

King. It is as Vasantaka speaks.

Vásava. (Pointing to the picture-board) My lord, and this female drawn (standing) near you,—is this a specimen of noble Vasantaka's skill ?

King. (With wonder and smiling) O Queen, you should not suspect otherwise. This maiden is portrayed (here) with the help of the pure imagination of my own mind, and she (the original) was never visualized before.

Jester. I will swear to the truth of this by my sacred thread, that such a (maiden) was never before seen by (either of) us !

Kánchana. (Apart) Oh Madam, this sort of accidental coincidence may occur sometimes (in a fortuitous manner) ; so there is no necessity of getting angry (away with your anger).

Vásava. (Apart) My simple girl, you do not understand his prevarications (evasive reply) ! He is Vasantaka for sooth (and none else) ! (Aloud to the King) My lord, while looking

at this picture I have got a headache. So, stay in comfort, my lord. I am going. (Rises up to depart)

King. (Catching hold of the fringes of her garment) My dearest one, I am really at a loss as to what I can possibly say (to you) in these circumstances. If I would say 'Be pleased', that would not be proper in the absence of (your) anger ; (If I would promise that) 'I shall do so no more,' that would be a sort of confession ; and (if I say that) 'I am not to blame', you will take it as false. 20.

Vásava. (Drawing back the ends of her garment gently —with politeness) Don't think it otherwise, my lord. It is true that a (severe) headache pains me. On that account I take leave.

(Both exeunt)

विदूषक—भो ! दिट्ठिआ वड्ढसे क्खेमेण[1] । अदिक्कन्ता एसा वासवदत्ता अआलवादावली विअ । (क)

राजा—धिङ्मूर्ख ! अलं परितोषेण । याभ्या निगूढो[2] न लक्षितस्त्वया देव्याः कोपानुबन्धः ? पश्य—

भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रता-
मीषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम् ।
अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं
कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः ॥२१॥

विदूषकः—गदा देवी वासवदत्ता । ता कीस तुमं अरण्ण-रुदिअं करेसि ? (ख)

(क) भोः, दिष्ट्या वर्धसे ! क्षेमेण अतिक्रान्ता वासवदत्ता अकालवातावली इव । (ख) गता देवी वासवदत्ता । तत् कस्मात् त्वम् अरण्यरुदितं करोषि ?

1. क्खेमेण अक्खाणं । 2. आभिजात्यान्निगूढः ।

राजा—तदेहि। देवीं प्रसादयितुमभ्यन्तरमेव प्रविशाव:।

[इति निष्क्रान्तौ[1]]

इति कदलीगृहं नाम द्वितीयोऽङ्क:

क्षेमेण सुखेन। अकालवातावली अकाले अनुचितकाले वातावली वातानां वायूनाम् आवली समूह: झञ्झा इति यावत्। यथा अकालवातावली मेघादिसंयुक्ता सहसा आगम्य ध्वंसादिकं विधाय गच्छति तथेयं वासवदत्ता हठाद् आगम्य कोपादिकं कृत्वा गतेत्यर्थ:। भ्रूभङ्ग इति। सहसा उद्गतेऽपि समुद्भूतेऽपि भ्रूभङ्गे भ्रुकुटौ दयितया प्रियया वासवदत्तया स्वामिनं प्रति भ्रुकुटिप्रदर्शनं परिजनसमक्षे अनुचितमिति बुद्ध्या भ्रुकुटिगोपनार्थं वदनं परां नम्रतां नीतम्। अनेन वासवदत्ताया: आभिजात्यं सूच्यते। मां प्रति भेदकारि भेदं द्वैधं करोतीति हृदयस्पर्शि ईषत् हसितम्। साभिप्रायेणहसनेनास्या: सामर्षाभिप्रायो लक्षित:। निष्ठुरं वच: न उक्तम्। आभिजात्यादिति भाव:। अन्त: मध्ये बाष्पजडीकृतं बाष्पै: अश्रुभि: जडीकृतं जलीकृतं व्याप्तमिति यावत्। चक्षु: प्रभुतया क्रोधदमनसामर्थ्येन न विस्फारितं विकासितम्। कोप: प्रकटीकृत: प्रकाशित: किन्तु प्रश्रय: न मुक्त: नम्रत्वं न परित्यक्तम् ॥२१॥ प्रावृट्‌लविक्रीडितम्। अरण्यरुदितं अरण्ये रोदनमिव हर्षेत्यर्थ:।

Prose order.—सहसा उद्गतेऽपि भ्रूभङ्गे दयितया वदनं परां नम्रतां नीतम्; मां प्रति भेदकारि ईषत् हसितं; निष्ठुरं वच: नोक्तम्; प्रभुतया अन्तर्बाष्पजडीकृतं चक्षु: न विस्फारितम्; कोपश्च प्रकटीकृत: प्रश्रयश्च न मुक्त: ॥ २१ ॥

Beng. Trans. হে বয়স্য, ভাগ্যক্রমে আপনি উন্নতি লাভ করিতেছেন (অর্থাৎ আপনার ভাগ্য ভাল—খুব বাঁচিয়া গিয়াছেন)। অকাল-ঝঞ্ঝার ন্যায় বাসবদত্তা ভালয় ভালয় চলিয়া গিয়াছেন।

রাজা—দূর মূর্খ! এইরূপ পরিতোষে কোন লাভ নাই। দেবী যখন চলিয়া গেলেন তাঁহার নিগূঢ় (রুদ্ধ) ক্রোধবেগ তুমি লক্ষ্য কর নাই। দেখ—

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1 इति निष्क्रान्ता: सर्वे।

ভ্রূকুটী সহসা সমুৎপন্ন হইলেও, আমার প্রিয়া তাঁহার বদনমণ্ডল অত্যন্ত নত করিলেন। আমার প্রতি (লক্ষ্য করিয়া) একটু হৃদয়ভেদী হাসি হাসিলেন; কিন্তু নিষ্ঠুর বাক্য প্রয়োগ করিলেন না। অশ্রুর দ্বারা চক্ষুর অভ্যন্তর পরিব্যাপ্ত হইলেও (ক্রোধ-দমন) সামর্থ্যহেতু চক্ষু বিস্ফারিত করিলেন না; এবং কোপ প্রকাশ করিলেও নম্রতা পরিত্যাগ করিলেন না। ২১।

বিদূষক—দেবী বাসবদত্তা চলিয়া গিয়াছেন। (এখন আর) আপনি কেন অরণ্যে রোদন করিতেছেন?

রাজা—এখন এস, দেবীকে সন্তুষ্ট করিবার জন্য অভ্যন্তরে প্রবেশ করি।

(উভয়ে নিষ্ক্রান্ত)

কদলীগৃহনামক দ্বিতীয় অঙ্ক সমাপ্ত

Eng. Trans. Jester. Hallo; You have have had a lucky escape. (Lit. Thank God, you prosper!) Queen Vásavadattá has disappeared without doing any harm, like a gale out of season.

King. Away you blockhead! This is no occasion to rejoice. You have not noticed the concealed anger of the Queen when she departed. Just see—

Though a* (passing) frown was suddenly knit, yet my beloved hung down her head very low; she smiled a little at me—the smile piercing my (heart). She gave utterance to no angry (uncivil) words; though her eyes were filled with tears within (the socket), yet she did not expand them on account of her self-control. Thus though her anger was made manifest her politeness was not forsaken. 21.

Jester. The Queen Vásavadattá has departed. Now, why are you crying in the wilderness?

King.—So, come let us now enter the inner apartment to to pacify her. (Exeunt)

End of the Second Act entitled "The Plantain-bower."

RATNAVALI

Act II

Notes

In Act I after the बीजोपन्यास the collocation of different incidents helps the main plot to proceed in its way to development in the subsequent Acts. So, the love that has germinated in Ságariká's mind (Act I) at the very first sight of the King, comes to be intensified in Act, II when the meeting of the King with Ságariká is brought about. The प्रतिमुखसन्धि with its different constituent parts (अङ्ग) is worked out in this Act. One of the different incidents that bring about the meeting of the hero with the heroine and effect the intensity of love growing in each other's mind, is the episode of the Sáriká, a pet talking bird of the Queen, that was given in charge of Ságariká. This bird plays no insignificant part in the drama, for she attracts the King and the Jester to the plantain-bower when Susangatá brings about the first formal meeting of the two

P. 108 सारिकापञ्जर etc.—Busily occupied with the cage of the starling in her hand. In Act I, we understand from Ságariká that the starling (given by the Queen in her charge) was left by Ságariká with Susangatá while she went to attend the Cupid-worship where she saw the King for the first time.

अनन्यसदृशः—Adj. to प्रभावः। न अन्यसदृशः (नञ्तत्), अन्यस्य सदृशः

(६ष्ठीतत्) । This refers to the miraculous power of Shrikanthadása (or, Shrikhandadása) in producing untimely blossoms in the नवमालिका (Jasmine) creeper. सम् – दृश् + कञ् = सदृश: equal. विस्मयक्षिप्त etc.—Adj. to निपुणिका । विस्मयेन क्षिप्तम् (३यातत्) तादृशं हृदयं यस्या: सा (बहु) । क्षिप्त—diverted. अवधीर्य—disregarding ; अव -धीर (चुरादि) + ल्यप् अतिक्रामति—(are) passing away.

P. 109 श्रीपर्व्वतात्—It is otherwise named as the 'श्रीशैल' । Mr. Kale traces this hill to be situated near the Krishná river in the Deccan. In Sanskrit Literatare, this place is referred to as the noted abode of the Tántrikas who are said to possess miraculous powers. In the Málatimádhava of Bhavabhuti, frequent references have been made to the श्रीपर्व्वत—Cf : "सा दाणिं सोदामिणी समासादिअअच्छरिअमं तसिद्धिप्पहावा सिरिपव्वदे कावालिअव्वदं धारेदि ।" Act I. There श्रीपर्व्वत has been mentioned as the abode of the eminent कापालिक अघोरघण्ट and his female attendant कपालकुण्डला । One such Tántrika Shrikanthadása (or, Shrikhandadása is here mentioned to have come from that mountain for producing the untimely blossoms of नवमालिका in the palace of वत्सराज ।

अकालकुसुम etc.—न काल: अकाल: (नञ्तत्) ; नञ् here in the sense of तदन्यत्व ।

दोहदम् (कर्मधा)—दोहं ददति इति दोह – दा + क—originally means 'the longings of pregnant women.' These longings are required to be satisfied for having good issues. The same sense is also intended in the case of the plants that require some sort of horticultural recipe for producing excellent flowers out of season.

प्रतिगृहीताम्—'Accepted'; here 'favourite.' कुसुमसमृद्धि—कुसुमस्य समृद्धिः (६ष्ठीतत्); तया शोभितम् (३यातत्)। सम् – ऋध् + क्तिन् = समृद्धि, prosperity, hence growth; गृहीतसमुद्गक etc.—Adj. to सागरिका। समुद्गकश्च चित्रफलकस्य वर्तिका च (द्वन्द्वः) गृहीताः समुद्गकचित्रफलकवर्तिकाः यया सा (बहु)। समुद्गक means a box (or casket) containing materials for painting. "समुद्गकः सम्पुटकः" इत्यमरः; वर्तिका means the brush-like pen used in painting. चित्रफलक means "picture-board" (canvas).

प्रवेशकः—Interlude of an inferior type. Those facts which are necessary for the development of the drama, but are not to be represented by means of the Acts themselves are shown by अर्थोपक्षेपकs—cf:—"नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः" (दशरूपक I. 57). विष्कम्भक and प्रवेशक are two different types of अर्थोपक्षेपकs. विष्कम्भक is already described (P. 86). "वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः। मध्येन मध्यमाभ्यां वा पात्राभ्यां सम्प्रयोजितः। शुद्धः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः॥" (सा. द. ६।५५-५६) A विष्कम्भक is usually used as an interlude, acted by one or two actors of the middle rank, or even with one actor of the middle rank and one of the lowest rank. But sometimes it may be used as a prelude also—"अपेक्षितं परित्यज्य नीरसं वस्तुविस्तरम्। यदा सन्दर्शयेच्छेषमामुखानन्तरं तदा। कार्यो विष्कम्भको नाट्य आमुखाक्षिप्तपात्रकः॥" (सा. द ६।६१-६२)। The stock example is Ratnávali's prelude introduced by Yaugandharáyana. A प्रवेशक, however, is always an interlude and can never be a prelude; it is invariably introduced by inferior characters—"प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः। अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा॥" (सा. द. ६।५७)

P. 112 मदनावस्थाम्—Love-sickness. This love-sick condition of Ságariká impels her to soliloquize as to the impossibility of her being united with the King, whom she saw for the first time in the Cupid-festival. She desires to have a view of the King again ; and she tries to fulfil this desire by painting a portrait of the King, as it is not possible for her to have any personal interview with him.

दुर्लभजन etc.—दुर्लभः जनः (कर्मधा) तस्य प्रार्थना (६ष्ठीतत्) तस्याः अनुबन्धः (६ष्ठीतत्) तेन । अनु – बन्ध् + घञ् = अनुबन्धः, persistence, continuation.

उपालप्स्ये—shall scold ; उप – आ – लभ + लृट् स्ये । मन्दभागिन्याः —unfortunate ; मन्दः भागः (भाग्यम्) (कर्मधा) मन्दभागः अस्याः अस्तीति मन्दभाग + इनिः स्त्रियां ङीप् । भाग means 'fate', 'division' ; cf. "भागो रूपार्द्धके भागैकदेशयोः"—मेदिनी ।

दुर्निमित्तेन—Ill omen ; दुष्ट निमित्तम् (प्रादि) तेन । दुर्निमित्त here refers to her 'love-sick condition' that had no prospect of immediate mitigation.

सावष्टम्भम्—with fortitude ; अवष्टम्भेन सह विद्यमानं यथा स्यात् तथा । बहु । अव—स्तम्भ् + भावे घञ् by the rule "अवाच्चालम्बनाविदूर्य्ययोः" । अतिसाध्वसेन —Through extreme nervousness. अतिगतं साध्वसं (प्रादि) तेन । "भीतिर्भीः साध्वसं भयम्"—इत्यमरः ।

एकमनाः—with undiverted mind, एकं मनः यस्याः (बहु) सा ।

अयहस्तः—अयश्चासौ हस्तश्चेति (कर्मधा) । The कर्मधारय compound generally takes place when विशेष्य and विशेषण are brought together (सामानाधिकरण्य) । In the example शुक्लवस्त्रम्, the शुक्लत्व and वस्त्रत्व are in one substratum and that is expressed otherwise

as शुक्लत्वावच्छिन्नवस्त्रत्वम् ; here शुक्ल is adjective and वस्त्र is noun ; so there सामानाधिकरण्य being complete, कर्मधारय compound is possible. But in अग्रहस्त there is no such सामानाधिकरण्य (the state of having the same substratum). अग्र is a different thing indicating the sense of one part of the hand and हस्त is another thing indicating the sense of the whole limb. So a solution can be arrived at by introducing a new relation between them viz., the relation of part and whole (अवयव and अवयवी). अग्र is a part and हस्त is the whole ; so सामानाधिकरण्य is achieved. The aphorism of Vámana is "हस्ताग्राग्रहस्तयोर्गुणगुणिनोर्भेदाभेदात्" (भेदाभ्याम्) V. 2. 20. Cf : पत्र भङ्गं मे अग्रहस्तादौ पुष्फभाअणम्—Shákuntala IV. हस्ताग्र is the better form. Vide, Rághavabhatta's commentary on Shákuntala.

P. 115 कमलाकरम्—A lotus-pond ; कमलानाम् आकर: (इ्तीतत्) तम् । कमलाकरम्......अभिरमति । In this expression Susangatá gives her credit to Ságariká for a good choice of husband in the form of the King.

Cf : सामरं उज्झिअ कहिं वा महाणई ओदरइ ?" Shákuntala III.

Or, "शशिनमुपगतेयं कौमुदी मेघमुक्तम्
जलनिधिमनुरूपं जह्नुकन्यावतीर्णा । Raghu. VI. 85

राजहंसी—The best type of a female swan.

P. 116. उत्तानीकृत्य—Lifting up. उत्—तन् + घञ् = उत्तान अभूततद्भावे च्वि: + कृ + ल्यप् ।

रतिसनाथम्—Adj. to चित्रम् । नाथेन सह विद्यमानं (बहु) यत् तत् । रत्या सनाथम् (इ्तीतत्) , सनाथ means having a protector or master ? hence सनाथ means युक्त । रतिव्यपदेशेन—under the pretext of (painting) Rati ; रत्या: व्यपदेश: (इ्तीतत्)तेन । व्यपदिश्यते अनेन इति

वि—अप—दिश् + घञ्। व्यपदेश means pretext. "अपदेशः पुमान् लक्ष्ये निमित्तव्याजयोरपि" इति मेदिनी। व्यपदेश also means--"family" (कुल)—cf: "व्यपदेशमाविलयितुं किमीहसे" Shákuntala V. 21.

अकारणे—न कारणम् (नञ्तत्) तस्मिन्; नञ् is used in the sense of अभाव। "तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः।" अकारण is equivalent to कारणाभाव।

अन्यथासम्भाविनि—Thinking otherwise of (me) or misrepresenting. अन्य + थाल् प्रकारार्थे। अन्यथा – सम् – भू + णिच् + णिनि by the rule "सुप्यजातौ......" आलपितेन—आ – लप् + क्त भावे। तृतीया करणे; करण of साधनक्रिया, (understood) by the rule "गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका।"

P. 120. Shloka 1. दुर्लभजन etc.—दुर्लभः जनः (कर्मधा) तस्मिन् अनुरागः (७मीतत्); this refers to her love towards the King. अनु – रञ्ज् + घञ्। दुर् + लभ् + खल्।

परवशः आत्मा—This expression refers to her being entirely under the control of Vásavadattá, or this may refer to her mind being totally inclined towards the King. परेषां वशः (६ष्ठीतत्) = परवशः।

मरणं etc.—construe एकं मरणं वरं शरणं नु। नु is here a particle implying वितर्क। एकं means 'only'; or एकं मरणं नवरं (श्रेष्ठं) शरणम्; or एकं मरणं वरं शरणं न (किम्)?

Ch. Voice.—जनानुरागेण (भूयते), गुर्व्या लज्जया (भूयते), परवशेन आत्मना (भूयते)......प्रेम्णा विषमेण (भूयते) एकेन मरणेन वरेण शरणेन...।

P. 122. कलकलः—hubbub; this is an onomatopoetic word.

Shloka 2. कृत्तावशेषम्—Adj. to शकुन्तादाम; कृत्तः अवशेषः यस्य (बहु) तत्। कृत् + क्त कर्मणि; Conj. कृन्तति (to cut), कृन्ततः etc.

कनकमयम्—कनकस्य विकारम् इति कनक+मयट् Adj. to शृङ्खलादाम ; कर्षन्—putting, dragging.

N. B. While the monkey snapped the golden chain, a part of it remained fixed to its neck ; and when the monkey ran about this portion was dragged along.

द्वाराणि क्रान्त्वा—Crossing or passing through the doors.

हेलाचल etc.—Adj. to प्लवङ्गः। With the circle of anklets twinkling in its feet when it made sportive movements. हेलया चलाः (सुप्सुपा) तादृशाः चरणाः (कर्मधा) तेषु रणत् (७मीतत् or सुप्सुपा) तादृशं किङ्किणीचक्रवालं यस्य (बहु) सः। किङ्किणीनां चक्रवालम्। (६ष्ठीतत्)।

N. B. As the monkey was a pet one, so out of fancy anklets were tied to its feet.

अङ्गनानां दत्तातङ्कः—Striking terror to the hearts of the females. दत्तः आतङ्कः येन (बहु) सः। Here अङ्गनाना is to be construed with आतङ्क which is compounded with दत्त। This construction is justified by the dictum "सापेक्षत्वेऽपि गमकत्वात् समासः।" "आतङ्को भयपीड्योः"। अनुसृतसरणिः—Adj. to प्लवङ्गः। अनुसृतः सरणिः (path) यस्य (बहु) सः। "सरणिः पद्धतिः पन्थाः" इत्यमरः। अश्वपालैः is to be construed with अनुसृत।

सम्भ्रमात्—In a hurry. ल्यब्लोपे पञ्चमी। प्रभ्रष्टः—escaped ; प्र–भ्रन्श् +क्त कर्त्तरि। मन्दुरायाः—From the stable. "वाजिशाला तु मन्दुरा" इत्यमरः। अपादाने पञ्चमी।

मन्दिरम्—Palace. प्लवङ्गः—प्लवेन गच्छति इति प्लव–गम्+खच् ; that which goes by jumping (monkey). Here the metre is स्रग्धरा ; scansion given before.

Ch. of Voice.—...कर्षता......चक्रवाक्मिन......दृत्तातङ्केन अनुसृतसरणिना ......प्रभ्रष्टेन प्रवङ्गेन......प्रविश्यते ॥२॥

P. 123. Shloka 3. Here a description is given as to how the monkey getting free, created a turmoil all around.

वर्षवरैर्नष्टम्—The eunuchs disappeared. "षण्ढो (शण्ढो) वर्षवर-स्तुल्यौ" इत्यमरः। नश् + भावे क्त ; here नश् धातु conveys the sense of अदर्शन।

मनुष्यगणनाभावात्—Owing to their not being reckoned as men proper.

त्रपाम् अपास्य—Forsaking all sense of shame. अप – अस् (to throw) + ल्यप्। In fact the eunuchs, being devoid of manliness, are lost to the human feelings of shame and insult. कञ्चुकि-कञ्चुक—The surplice of the chamberlain. कञ्चुकमस्यास्तीति कञ्चुक + इन्। कञ्चुकी is the chamberlain in the charge of the inner apartment (harem)—

कञ्चुकिलक्षणम्—

"ये विद्यामत्यसम्पन्नाः कामदोषविवर्जिताः।
ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः ॥"
"अन्तःपुरचरो राज्ञां वृद्धो विप्रो गुणान्वितः (विप्रो गुणगणान्वितः)।
उक्तिप्रत्युक्तिकुशलो (सर्व्वकार्य्यार्थकुशलो) कञ्चुकीत्यभिधीयते" ॥

सा: द: III.

पर्य्यन्ताश्रयिभिः—Taking shelter on the outskirts of the city or the palace.

N. B. The Kirátas always have their residence outside the boundary of villages or districts on account of their being included in the untouchable class.

किरातैः—किरं पर्य्यन्तभूमिम् (out-skirts) अतन्ति (move) इति किर–अत्+कर्त्तरि अण्।

In the Manu Samhitá the Kirátas are described as व्रात्यक्षत्रियs—

Cf. "शनकैस्तु क्रियालोपादिमाः क्षत्रियजातयः।
वृषलत्वं गता लोके ब्राह्मणादर्शनेन च॥
पौण्ड्रकाश्चौड्रद्रविडाः कम्बोजा यवनाः शकाः।
पारदापह्नवाश्चीना किराता दरदाः खशाः॥

Manu X. 43—44.

नाम्नः सदृशं कृतम्—Have acted in accordance with the significance of their names. The expression means this—Kirátas are so-called because of their moving about in the border-land. Now, the Kirátas, who were in the King's palace, were frightened at the approach of the monkey and thus they out of fear took shelter in the border, viz., in one side of the palace.

N. B. The eunuchs, dwarfs, Kirátas etc., 'referred to in this shloka, constitute the staff of the king in his inner appartments.

Cf. ....तद्दवरोधे।
वामनषण्ढकिरातम्लेच्छाभीराः शकारकुब्जाद्याः॥ सा. दः (६।४१)
"अन्तःपुरे वर्षवराः किराता मूकवामनाः।
म्लेच्छाभीरशकाराद्याः स्वस्वकार्य्योपयोगिनः॥ दशरूपक—(२।४४—४५)

नीचतया—Stooping down.

आत्मेक्षणाशङ्किनः—Adj. to कुब्जाः; being afraid of being detected by the monkey. आत्मनः ईक्षणम् (दृष्टीतत्) तद् आशङ्कते इति उपपदसमासे णिनिः। शनकैः—Slowly.

The figure of speech is here स्वभावोक्ति (graphic description) The metre is शार्दूलविक्रीडित ।

Ch. voice.—…नष्टेन (भूयते)……वामनेन विद्यते । पर्यन्ताश्रयिभिः किराताः …कृतवन्तः । कुब्जैः……आत्मा चणाशङ्किभिः जायते ।

P. 126. दधिभक्त etc.—Greedy of rice mixed with curd. दधिमिश्रितं भक्तम् (शाकपार्थिवादित्वात् समासः) तत्र लम्पटः (७मीतत् or सुपसुपा) or दध्ना भक्तम् 'अन्नं न व्यञ्जनम्' इतिवत् समासः । भक्त = Bengali भात ।

उद्घाट्य—opening उत्—घट् + णिच् + ल्यप् ।

N. B.—This episode of monkey let loose has a double importance : (1) By this sudden news the long-drawn conversation between Ságariká and Susangatá is artistically put a stop to. The plot and the sentiment should have a harmonious development :—"न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् । रसं वा न तिरोदध्याद्वस्त्वलङ्कारलक्षणैः ॥" (सा. द.) Here Ságariká and Susangatá's conversation was becoming rather dull being overfull with one sentiment (विप्रलम्भ). So the mixed feelings of fear and hurry are introduced by the monkey episode. This is the usual method of introductng रसान्तर ; cf.—the elephant-episode of Shákuntala. (2) It is known that the Sáriká escapes from her cage broken open by the monkey and repeats what transpired between Ságariká and Susangatá at a place where the King and Vidushaka are seated and thus helps the development of the plot by bringing about a meeting of the hero and the heroine. This incident also hints that Ságariká, so long closely guarded by the Queen like her pet starling, is now about to go out of her control. She makes herself free in her movements mainly

with the help of the monkey-like Jester (just as the bird was freed by the monkey). This is an instance of 'Dramatic Preparation.'

P. 129. निरन्तरोद्भिन्न etc—With her branches covered with bunches of closely budded flowers.

निर् नास्ति अन्तरं यस्मिन् तत् (बहु) निरन्तरम् उद्भिन्नानि (सुप्सुपा) तादृशानि कुसुमानि (कर्मधा) तेषां गुच्छानि (६ष्ठीतत्) तैः आच्छादिताः (३यातत्) तादृशाः विटपाः यस्याः (बहु) सा ।

उपहसन्ती—Laughing to scorn.

N. B.—Here the नवमालिका creeper, being favoured by the King in disregard of the माधवी creeper of the Queen, foreshadows the King's being favourably disposed more to Ságariká than to Vásavadattá. This is called "*Dramatic Foreshadowing*".

Shloka 4. This shloka admits of a double meaning, as the comparison of नवमालिका with a love-sick lady is set forth here.

उद्दामोत्कलिकाम्—Adj. to (1) उद्यानलताम् & (2) नारीम् । (1) of which the buds have grown luxuriusly ; (2) Whose anxiety has grown extremely. उद्दामाः उत्कलिकाः यस्याः (बहु) ताम् । उद्गतं दाम यस्मात् (बहु) स उद्दामः (unrestrained) ; "उद्दामो बन्धरहिते" —मेदिनी । उत्कलिका means (1) buds, (2) anxieties. "कलिका कोरकः पुमान्" इत्यमरः । "उत्कण्ठोत्कलिके समे" इत्यमरः ।

विपाण्डुरुचम्—Adj. to the same. (1) Lustre turned white (with flowers). (2) Complexion turned pale (through anxiety).

विपाण्डुरा रुक् यस्याः (बहु) ताम् । विशेषेण पाण्डुरा (प्रादितत्) ।

प्रारब्धजृम्भाम्—Adj. to the same. (1) Having flowers beginning to bloom. (2) Having commenced yawning (due to despon-

dency). प्रारब्धा जृम्भा यस्याः (बहु) ताम् । जृम्भा means yawning as well as opening. "जृम्भा विकासजृम्भणयोःस्त्रियु"—मेदिनी । जृम्भ धातु (to yawn) + अ स्त्रियाम् । आयासम्—abj. to आतन्वतीम् । आ—यस् + घञ् ; आयास means (1) movement ; (2) trouble undergone by her. The creeper is tossed about by the wind and the woman displays the trouble due to separation from her beloved.

श्वसनोद्गमैः—(1) by the blowing of the wind, (2) by heavy breathing श्वस् + ल्युट् ; श्वसन means (1) wind "श्वसनः स्पर्शनो वायुः" इत्यमरः ; (2) breathing or sighs. श्वसनस्य उद्गमाः (षष्ठीतत्) तैः । करणे तया ।

आतन्वतीम्—Adj. to लताम् or नारीम् । आ तन् + शतृ स्त्रियां ङीप् ।

समदनाम्—(1) Accompanied by the Spring or with Madana trees. (2) Under the power of love.

कोप etc—Adj. to मुखम् । कोपेन विपाटलं (तृया तत्) तादृशी द्युतिः यस्य (बहु) तत् ।

The figure of speech is श्लेषानुप्राणितोपमा । The metre is शार्दूल-विक्रीडित ।

Ch. of voice......पश्यता......मया...करिष्यते ।

N. B. This verse has been quoted in दशरूपक as an example of पताकास्थानक on account of the use of similar adjectives to both creeper and woman. Here by the use of the adjectives, applicable both to लता and नारी, the present love-sick condition of Sāgarikā is indicated by way of reference to the नवमालिका creeper.

"प्रस्तुतागन्तुभावस्य वस्तुनोऽन्योक्तिसूचकम् ।
पताकास्थानकं तुल्यसंविधानविशेषणम् ॥ (दशरू १।१४)
तुल्यविशेषणता यथा उद्दामोत्कलिकामित्यादि" ;

"द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः ।
प्रधानार्थान्तराक्षेपी पताकास्थानकं परम्" ॥ (सा. द. ६।४९)

चतुर्थं पताकास्थानमिदम् । पताकास्थान of this type may be called an instance of "*Dramatic Irony*".

P. 132. अचिन्त्यः—न चिन्त्यः (नञ् तत्) ; चिन्त् + ण्यत् or चिन्ति + यत् । प्रभावः—भू + घञ् = भावः ; प्रकृष्टः भावः (प्रादितत्) ।

Shloka 5. Here is described the miraculous power of gems, charms, and herbs by way of alluding to different Puránic incidents.

श्रीपुरुषोत्तमस्य—श्रिया युक्तः पुरुषोत्तमः (शाकपार्थिवादित्वात् समासः) ; पुरुषेषु उत्तमः (७मीतत्). As षष्ठीसमास is barred in connexion with the superlative by the rule "न निर्द्धारणे", ७मीतत्पुरुष is admitted here. But कैयट admits षष्ठीसमास in पुरुषोत्तम as this is no case of निर्द्धारण proper. पुरुष here means "the individual self." पुरे शरीरे शेते इति पुरुषः । "पुरसंज्ञे शरीरेऽस्मिन् शयनात् पुरुषो हरिः । शकारस्य षकारोऽयं व्यत्ययेन प्रयुज्यते ॥" शङ्कर-दिग्विजयः । पुरुषोत्तम here means "the Universal Soul".

Cf. "द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च ।
क्षरः सर्व्वाणि भूतानि कूटस्थोऽक्षर उच्यते ॥
उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः ।
यस्मात् क्षरमतीतोऽहमक्षरादपि चोत्तमः ।
अतोऽस्मि लोके वेदे च प्रथितः पुरुषोत्तमः ॥"

गीता (१५।१६—१८)

So उत्तमः पुरुषः—कर्म्मधा ; राजदन्तादित्वात् पूर्व्वनिपातः ।

[N. B. For details, vide, A. Shastri's Gita XI, Pp. 14-15)

मणिम्—This refers to the eminent jewel कौस्तुभ that was

obtained along with Lakshmi by Vishnu from the ocean when it was churned ; and hence it is always worn by Him in His neck.

नष्टम्—Disappeared, killed ; Nom. असुभिः । नश् + क्त भावे ।

मन्त्रवर्णैः—Different reading मन्त्रबलैः or मन्त्रबलात् । मन्त्राणां वराः (ष्ष्ठीतत्) तैः । Here षष्ठीसमास cannot be be barred by the rule "न निर्द्धारणे" ; for in a निर्द्धारण—three elements are required—(i) निर्द्धार्यमाण (that is singled out). (2) हेतु (reason for singling out). (3) यतो निर्द्धार्येत (the group from which a thing is singled out). As these three requisites are not present here, the rule 'न निर्द्धारणे' will not apply ; so षष्ठीसमास is allowed.

वसुधामूले—In the nether region. वसुधायाः मूलम् (ष्ष्ठीतत्) तस्मिन् । वसूनि दधाति इति वसु – धा + क "आतोऽनुपसर्गे कः" ।

हताः—Here the meaning of हत is "wounded" and not killed. Cf : भोगीव मन्त्रौषधिरुद्धवीर्यः—Raghu II. 32.

लक्ष्मणवीर etc.—लक्ष्मणश्च वीरवानरभटाश्च (द्वन्द्व) or लक्ष्मणश्चासौ वीरश्चेति (कर्मधा) लक्ष्मणवीरश्च वानरभटाश्च (द्वन्द्व) ।

मेघनादाहताः—मेघनादेन हताः (३यातत्) मेघनाद was the powerful son of Rávana. He was so called as he could roar like clouds, being concealed behind them.

गुणनिधेः—Adj. to महौषधेः । गुणानां निधिः (ष्ष्ठीतत्) ; निधीयन्ते अस्मिन् इति नि – धा + कि = निधिः repository.

महौषधेः—महान् औषधिः (कर्मधा) this refers to the most powerful and efficacious medicine that was brought by Hanumat from the गन्धमादन hill and by which लक्ष्मण and his

monkey soldiers, seriously wounded by Meghanáda, were restored to their normal state.

Cf. मृतसञ्जीवनीञ्चैव विशल्यकरणीमपि ।

सुवर्ण (सावर्ण्य) करणीं चैव सन्धानकरणीं तथा (सन्धानीं च महौषधिम्) ॥

ताः सर्व्वा हनुमन् गृह्य चिप्रमागन्तुमर्हसि ।

आश्वासय हरीन् प्राणैर्योज्यगन्धवहात्मज ॥

... ...

तावप्युभौ मानुषराजपुत्रौ तं गन्धमाघ्राय महौषधीनाम् ।

बभूवतुस्तत्र तदा विशल्यावुत्तस्थुरन्ये च हरिप्रवीराः ॥

सर्व्वे विशल्या विरुजः क्षणेन हरिप्रवीराः निहताश्च ये स्युः ।

गन्धेन तासां प्रवरौषधीनां सुप्ता निशान्तेष्विव सम्प्रबुद्धाः ।"

रामायणे युद्धकाण्डम् (७४।३३—७०)

Also cf :—

"विशल्यकरणीं नाम्ना सावर्ण्यकरणीं तथा ।

सञ्जीवकरणीं वीर सन्धानीञ्च महौषधिम् ।

सञ्जीवनार्थं वीरस्य लक्ष्मणस्य त्वमानय ॥"

Ibid (१०१।३१—३२)

The metre is here शार्दूलविक्रीड़ित ; scansion given before.

Ch. Voice.—...नष्टैन (अभूयत)......हतैः भुजङ्गैः उपात्ते ।......वानर-भटैः मेघनादाहतैः यैः जीवितैः (अभूयत) ॥५॥

P. 133. विश्रब्धं—Adverb ; वि – श्रम्भ् + क्त भावे ।

Shloka 6. स्पष्टाक्षरम्—With articulate sound.

अल्पाकृतत्वात्—On account of having a small bodily form.

अनिर्ह्रादि—Adj. to इदम् । न निर्ह्रादी (नञ्तत्) । निर् – ह्राद (चुरादि—to resound) + णिनिः ।

Ch. Voice.—स्पष्टाक्षरेण अनेन मधुरेण......अनिर्ह्रादिना......सारिकया उच्यते ॥६॥

The figure of speech is here उत्प्रेक्षा ।

पिशुनजन etc.—पिशुन means wicked ; पिशुना जना: (कर्म्मधा) तेषां हृदय (६ष्ठीतत्) तद्वत् कुटिलम् (उपमित कर्म्मधा) तेन ।

P 138. औदरिकस्य—glutton. उदर + ठक् by the rule "उदराट्ठगाद्यूने" । "आद्यून: स्यादौदरिक:"—अमर: ।

अभ्यवहार:—Foodstuff. अभि—अव् + हृ + घञ् । पर्य्यवस्यति—Is transformed ; परि – अव – सो + लट् ति ।

P. 140. कुरकुरायते—Is making inarticulate sound. This is an onomatopoetic word derived from the original sound कुरकुर which is made by the bird.

P. 143. चतुर्वेदी—versed in the four Vedas ; चतुर्णां ऋग्यजु: सामाथर्व्वणां वेदानां समाहार: इति—चतुर्वेदम् (समाहारद्विगु:) चतुर्वेदम् अस्य अस्तीति चतुर्व्वेद + इनि: by the rule 'अत इनिठनौ' ।

ऋच:—The versified Mantras of the R.V. ऋच्यन्ते स्तूयन्ते देवा अनया इति ऋच् + क्विप् ।

b 144. गाथिका—गाथा एव इति गाथिका. गाथा + स्वार्थे क स्त्रियाम् टाप् । गाथा is defined as a verse composed in a language other than Sanskrit. But in the broad sense of the word, it means the verse that is used as a song. "गाथा श्लोके संस्कृतान्यभाषायां गेयवृत्तयो:"—मेदिनी ।

श्लाघ्ययौवनया—Having adorable youth. श्लाघ्यं यौवनं यस्या: (बहु) तया ।

जीवितनिरपेक्षया—Regardless of life. निर् – नास्ति अपेक्षा यस्या: (बहु) सा । जीविते निरपेक्षा (सुप्सुपा) ।

वक्रभणितै:—Crooked way of speaking. वक्राणि भणितानि (कर्म्मधा) तै: । भण + क्त भावे = भणितम् ।

Shloka 8. दुर्व्वाराम्—Irresistible. दुर् – वार् + णिच् + खल् स्त्रियां टाप्।

धन्यानाम्—Meritorious. "धन्य' पुण्यवति विषु—" मेदिनी। धनमर्हति इति धन + यत्।

अवणपथ etc.—अवणस्य पन्था: (ष्ठीतत्) "ऋकपूरब्धू:पथामानचे" इति समासान्त-अ-प्रत्यय:। तस्य अतिथित्वम् (षष्ठी)। अतति सततं गच्छति। कुत्रापि न तिष्ठति इति अत + इथिन् (उणादि)। अतिथिलक्षणम्—

"यस्य न ज्ञायते नाम न च गोत्रं न च स्थिति:।
अकस्मात् गृहमायाति सोऽतिथि: प्रोच्यते बुधै:॥"

P. 145. मलयमारुत etc.—Adj. to शिञ्जातर्ल।

मलयमारुत—Soft Southern breeze blowing from the Malaya hill of the South.

उद्वेलत्—Shaken. बालकदलीदल—Leaves of newly grown plantain-trees, or freshly grown plantain-leaves.

P. 149. निह्नूयते—Is concealed. नि – ह्नु + लट् ते कर्मणि।

पारितोषिकेण—इथा विनायोगे। परितोष: प्रयोजनमस्य इति परितोष + ठञ्।

Shloka 9. This also admits of a double meaning as the राजहंसी is compared with the unknown lady (Ságariká drawn in the picture).

लीलावधूत etc.—Adj. to राजहंसी or to का। (1) Shaking the lotus sportively. (2) Surpassing पद्मा or Lakshmi by her grace.

लीलया अवधुता (श्यातत्) तादृशी पद्मा यया (बहु) सा। or लीलया अवधूतम् (श्यातत्) तादृशं पद्मं यया (बहु) सा। "लक्ष्मी: पद्मालया पद्मा कमला श्रीर्हरिप्रिया'—अमर:। अव – धू + क्त कर्म्मणि।

धू धातु means 'to shake.' Conj.—धुनोति etc. (स्वादि)।

पक्षपातम्—(1) Flapping of wings ; पक्षयोः पातः (६तत्) or पक्षैः पातः (३यातत्) flying with wings. (2) Affection or love, partiality पक्षे पातः (७मीतत्) तम्। Inclination to one side.

कथयन्ती—Speaking ; but the implied sense (लाक्षणिकोऽर्थः) is 'indicating.'

मानसम्—(1) Mānasa lake (the resort of the swans). (2) Mind.

चित्रगता—(1) With beautiful movement. (2) Drawn in the picture. चित्रं गतं (गमनं) यस्याः (बहु) सा, or चित्रं गता (२यातत्) चित्राङ्किता इत्यर्थः। The metre आर्या। The figure of speech is श्लेषानुप्राणितोपमा।

Ch. Voice.—...लीलावधूतपक्षया कथयन्त्या......कया चित्रगतया राजहंस्या अभ्युपेयते ॥

Shloka 10. The King here summarizes the difficulty that might have been undergone by the Creator after the creation of this beautiful lady.

अपूर्व्व etc.—पूर्णः इन्दुः (कर्म्मधा) अपूर्व्वः पूर्णेन्दुः (कर्म्मधा) तम्।

निजासन etc.—Adj. to धाता। आसनमेव अब्जम् (कर्म्मधा) निजम् आसनाब्जम् (कर्म्मधा) तस्य विनिमीलनम्। (६ष्ठीतत्) तेन दुःस्थितः (सुप्सुपा)।

अब्धि जायते यत् (उपपदतत्) ; दुःखेन स्थितः इति दुःस्थितः (प्रादि) ; put to a disadvantage owing to the closing up of the lotus-seat of His own.

N. B. Udayana, seeing the picture of the exquisite damsel, surmises that the Creator having created her face resembling a moon, not seen before, might have been put to a dis-

advantage as His own lotus-seat must have certainly closed up at the sight of her moonlike face. When the moon rises, lotuses close. The lotus that is used as the seat of the Creator did not so long close at the rise of the moon in the sky, since it is far beyond the ordinary lunar region. But her face, transcending the beauty of the moon in the sky, caused the lotus-seat of the Creator even to close its petals ; hence the disadvantage.

The figure of speech is here उत्प्रेक्षा and there is a suggestion (ध्वनि) of व्यतिरेकालङ्कार, as the face is indirectly referred to be surpassing the beauty of the moon, which is suggested by the expression अपूर्व्वपूर्णेन्दुम् ।

Ch. Voice.—दुःस्थितेन धात्रा (भूयते) ।

P. 153. परिहासशीलतया—Owing to your habit of making fun. परिहासः शीलं यस्याः (बहु) सा इति परिहासशीला + भावे तल् स्त्रियां टाप्— हेतौ तृतीया । शील means 'nature'. "शीलं स्वभावे सद्वृत्ते"—इत्यमरः ।

P. 154. Shloka 11. कृच्छ्रात्—With difficulty. ल्यब्लोपे पञ्चमी । व्यतीत्य—Passing over. वि – अति + इ + ल्यप् ।

सुचिरं भ्रान्त्वा—This implies the fulness of her buttocks.

त्रिवलीतरङ्गविषमे—Adj. to मध्ये । तिस्रः वल्यः इति त्रिवलीति संज्ञा । The compound is justified by the rule "दिक्संख्ये संज्ञायाम्" । त्रिवल्यः एव तरङ्गाः (कर्म्मधा) तैः विषमम् । (३यातत्) तस्मिन् । The threefold wrinkles on a young lady's belly is regarded by Sanskrit poets as a conventional criterion of beauty.

निष्पन्दताम् आगता—Came to a stand-still.

N. B. Just as a person wandering here and there comes

a stand-still when he gets a stream full of waves in his path, so the King's eyes were fixed on the waist, adorned with beautiful wrinkles, of the lady drawn in the picture.

मद्दृष्टिः……तृष्णा स्तनौ—This suggests the wearisome uphill climbing when a person naturally feels thirsty. Metre शार्दूलविक्रीडित। The figure of speech is समासोक्ति।

समासोक्तिलक्षणम्—

"समासोक्तिः समैर्यत्र कार्य्यलिङ्गविशेषणैः।
व्यवहारसमारोपः प्रकृतेऽन्यस्य वस्तुनः॥

सा: द:. (१०।५१)

व्यवहारसमारोप means "Superimposition of the characteristics of some other thing".

Ch. Voice.—……श्यागतया मद्दृष्ट्या तृषितया……प्रस्यन्दिनी लोचने ईक्ष्येते॥

P. 158. बहुमानः—A great regard.

Shloka 12. बाष्पाम्बु etc.—बाष्पमेव अम्बु (कर्मधा) तस्य सीकराः (बिन्दवः) (६ष्ठीतत् ; तेषां कणाः (६ष्ठीतत्) तेषाम् मोघः (६ष्ठीतत्)।

Ch. Voice.—…पतितेन……कणौघेन स्वेदोद्गमेन…एतेन भायते।

Shloka 13. परिम्लानम्—Withered, faded; परि-म्लै+क्त। उभयतः—On both sides. उभ+तसिल् सप्तम्याम्। पीनस्तनजघनसङ्गात्—Coming in contact with the developed breasts and hips. स्तनौ जघने च (द्वन्द्वः) पीने स्तनजघने (कर्मधा) तयोः सङ्गः (६ष्ठीतत्) तस्मात्।

N. B. Due to extreme heat of the heroine's body on account of her love-sickness, the bed of lotus-leaves faded away being in touch with her limbs in both the extremes.

तन्वी: मध्यस्य—Of the thin waist, or of the middle part of the body. तनु as adjective means 'slender' and as noun 'body' "स्त्रियां मूर्त्तिस्तनुस्तनूः"—अमरः। तनु is spelt as तनू as well.

परिमिलनमप्राप्य—Not being in touch. The waist being slender did not touch the bed; so the lotus-leaves remained green (हरित) in the middle of the bed. The commoner form is परिमेलन।

हरितम्—"पालाशो हरितो हरित्"—अमरः। हरित means हरिद्वर्ण (green colour); so in order to be used as an adjective it has मतुप् after it. That is हरितम् = हरित + मतुप्। मतुप् being elided by the rule 'गुणवचनेभ्यो मतुपो लुगिष्टः' (वा)। So हरितम् means here हरितवर्णवत्।

व्यस्तन्यासम्—With the arrangement disordered. व्यस्तः न्यासः यस्य (बहु) तत्; adj. to नलिनीपत्रशयनम्। व्यस्त = वि – अस् (to throw) + क्त कर्मणि। न्यास = नि – अस् + घञ्।

श्लथभुज etc.—With the tossing and rolling of the drooping slender hands. भुजौ लते इव (उपमित समासः) श्लथे भुजलते (कर्मधा) तयोः आक्षेपवलनानि (६ष्ठीतत्) आक्षेपाश्च वलनानि च (द्वन्द्वः)। आक्षेप—throwing; वलनानि—rolling. कृशाङ्ग्याः—कृशानि अङ्गानि यस्याः (बहु) सा; ङीप् by the वार्तिक 'संयोगोपधत्वेऽपि अङ्गगात्रकण्ठेभ्यो वक्तव्यम्।' Otherwise the form would have been कृशाङ्गा।

The metre is शिखरिणी। "रसैः रुद्रैश्छिन्ना यमनसभला गः शिखरिणी"

The scansion :—

य म | न स भ ल ग

⏑ – –   – – – | ⏑ ⏑ ⏑   ⏑ ⏑ –   – ⏑ ⏑   ⏑ –

प रि म्ला   नं पी न | स्त न ज   घ न स   ङ्गा दु भ   य   तः

This is a समवृत्त with pauses on 6th and 17th syllables.

Ch. of voice.—परिम्लानेन......हरितेन अनेन व्यस्तन्यासेन...सन्ताप: उच्यते नलिनीपत्रशयनेन ।

Shloka 14. मन्मथोत्थाम्—Adj. to अवस्थाम् । मन्मथेन उत्थाम् (३यातत्) । उत् – स्था + क स्त्रियां टाप् । उत्था—produced. मन: मथ्नाति क्लिश्नाति इति मनस् – मन्थ् + अच् = मन्मथ । God of love that torments the mind.

P. 159. अतिशय etc.—Adj. to अस्या: । अतिशयेन परिताप: (सुप् सुपा) तेन म्लापितानि अङ्गानि यस्या: (बहु) तस्या: । म्लै + णिच् + क्त कर्म्मणि = म्लापित or म्लपित ।

मण्डलाभ्याम्—By two circular orbs printed on the lotus-leaves that were in touch with her two round breasts.

स्तन etc.—स्तनयो: युगम् (६ष्ठीतत्) तस्य परिणाह: (६ष्ठीतत्) ।

परि – नह् + घञ् = परिणाह largeness. "परिणाहो विशालता"—अमर: ।

The metre is मालिनी with यति on 8th and 15th syllables.

Ch. of Voice. स्थितेन......विशालेन पद्मिनीपत्रेण एतेन मन्मथोत्था अवस्था ......कथ्यते......स्तनयुगपरिणाह:......उच्यते ।

जडप्रकृते—Referring to मृणालहार । जड़ा प्रकृति: यस्य (बहु) स:, सम्बोधने ।

शोषमायासि—Getting withered. शुष् + घञ् = शोष: ।

तावकस्य—Yours ; तव इदम् इति तावकम् "तवममककावेकवचने ।"

अवकाश:—Space.

अवत: किमु स्यात्—Her plump breasts are so closely set that even the fibres of a lotus-stalk has no space between them.

Cf. "मृणालसूत्रान्तरमप्यलभ्यम्"—कुमार (१।४०)

The metre in this Shloka is उपजाति which is composed of इन्द्रवज्रा and उपेन्द्रवज्रा ; both of which are समवृत्तs of 11 syllables.

Here the 1st and the 3rd lines are in उपेन्द्रवज्रा which is defined as उपेन्द्रवज्रा जतजास्ततो गौ ।

The 2nd and the 4th lines are इन्द्रवज्रा which is defined as स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

The scansion of the 1st and 3rd lines—

⏑ — ⏑ — — ⏑ ⏑ — ⏑ — —
प रि श्रु त स्रत् कु च कु म्भ म ध्यात्
ज त ज ग ग

The scansion of the 2nd and 4th lines—

त त ज ग ग
— — ⏑ — — ⏑ ⏑ — ⏑ — —
किं श्री ष मा या सि म्र णा ल हा र

Ch. of voice.—परिश्रुतेन......शोषः आयायते (त्वया) ।...अवकाशेन... (भूयते)...भूषित ।

गुर्वनुराग etc.—Adj. भङ्गा । गुरुः अनुरागः (कर्मधा) तेन खिन्नम् तादृशं हृदयं यस्य (बहु) सः ।

असंबद्धम्—Adverb. न संबद्धम् (नञ्तत्) सम्—बन्ध् + क्त कर्मणि ।

P. 165. गर्भदासी—A slave-girl from her very birth. गर्भात् दासी (सुप् सुपा) ।

मुखरा—Garrulous, or quarrelsome.

P. 168. ही ही—It is a laughing sound "ही ही विस्मयहास्ययोः'—हेमः ।

P. 169. Shloka 16. दृशः—दृश् + क्विप् feminine gender, plural.

पृथुतरीकृताः—Expanded. पृथु means large. पृथु + तरप् = पृथुतर । पृथुतर + अभूततद्भावे च्वि + कृ + क्त । Here the गतिसमास is between पृथुतरी + कृत by the rule "ऊर्यादिच्विडाचश्च" ।

जितनिज etc.—Adj. to दृशः। निजम् अब्जम् (कर्मधा) तस्य पत्त्रम् (षष्ठीतत्) तस्य त्विट् (षष्ठीतत्) जिता निजाब्जपत्त्रत्विट् याभिः (बहु) ताः।

चलितानि—Shaken ; चल्+णिच्+क्त कर्मणि। विस्मयवशात्—हेतौ पञ्चमी ; विस्मयस्य वशः (षष्ठीतत्) तस्मात्। विस्मय is due to the lucky hit of the Creator in creating such an exquisitely beautiful girl.

जगत्त्रय etc.—जगतां त्रयं (षष्ठीतत्) तस्य ललामम् (षष्ठीतत्) तद् भूता (सुप् सुपा)। ललाम means 'ornament.' स ललामभूतः पौरवाणाम्—Sháku.

Cf. चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः॥ Shákuntala II. 9

Cf. "So perfect, that the gods who form'd you,
wondered
At their own skill and cry'd "A lucky hit
has mended our design".
—Dryden—"All for Love," Act I.

"Thou cunnig'st pattern of excelling nature"
—Othello, Act V., Sc. II.

The metre is पृथ्वी—"जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः।"

The scansion :—

⏑	—	⏑	⏑	⏑	—	⏑	—	|	⏑	⏑	⏑	—	⏑	—	—	⏑	—
दृ	शः	पृ	थु	त	री	कृ	ता	|	जि	त	नि	जा	ब्ज	प	त्र	त्वि	षः
ज			स			ज		|	स			य			ल		ग

This metre is a समवृत्त of 17 syllables with यति on the 8th and the 17th syllables. The figure of speech is उत्प्रेक्षा।

Ch. of Voice. दृग्भिः—त्विड्भिः पृथुतरीकृताभिः (अभूयत)...... व्यावृतेन (भूयते) शिरोभिः चलितैः (अभूयत) ।

P. 171 Shloka 17. भामिनि—Oh resentful lady ! "कोपना सैव भामिनी" इत्यमरः ।

रूक्षभावम्—Harshness. रूक्षः भावः (कर्मधा) रूक्ष means "rough" etc. "रूक्षस्त्वप्रेमण्यचिक्कणे"—इत्यमरः । Also spelt as रुक्ष ।

The metre is वसन्ततिलक ।

Ch. of Voice.—......इमा दृष्टिः क्षिप्यते स्निग्धया अनया रूक्षभावः...... एष्यते ।......व्रज्यताम् । गुरुणा नितम्बेन खेदः गमिष्यते (गंस्यते) ।

P. 172. अपूर्व्वा—नास्ति पूर्व्वं यस्मात् (बहु) सा ।

Shloka 18. This Shloka is uttered by the King in seconding the statement of the Vidushaka—'भो ! एसा क्खु तुए अपुव्वा सिरी समासादिदा' (P. 172).

पारिजात—It is a celestial tree obtained from the ocean when it was churned by the gods and the demons. Cf :—

"पञ्चैते देवतरवो मन्दारः पारिजातकः ।
सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम्" ॥

स्वेदच्छद्म etc.—स्वेदस्य छद्म (६षीतत्) तेन अमृतम् (सुप्सुपा) तस्य द्रवः (षष्ठीतत्) ।

Ch. of Voice.—एतया श्रिया (भूयते)......पाणिना......पल्लवेन (भूयते) ......पत्यते एतेन...द्रवेण ।

The figure of speech is रूपक ।

P, 173. बुभुक्षितः—Hungry. भुज् + सन् + अ स्त्रियां टाप् = बुभुक्षा ; सा अस्य जाता इति बुभुक्षा + इतच् = बुभुक्षित ।

समानप्रतिपत्तिषु—Of equal mental attitude. समाना प्रतिपत्तिः यासां (बहु) तासु । प्रतिपत्तिः means 'behaviour' etc. "प्रतिपत्तिः प्रवृत्तौ च'—मेदिनी । Cf. 'सामान्यप्रतिपत्तिपूर्व्वकमियं दारेषु दृश्या त्वया'—Shákuntala. IV. 17.

सचकितम्—Starting ; चकितेन सह विद्यमानं (बहु) यथा स्यात् तथा। Here the King startles hearing the name of वासवदत्ता, as he apprehends that be may he detected in his new love-affair.

सभ्रूभङ्गम्—With frowning ; भ्रुवः भङ्गः (६ष्ठीतत्) भ्रूभङ्गेन सह विद्यमानं (बहु) यथा स्यात् तथा।

अन्तरित्व—Going behind. अन्तर् - इ + क्त्वा (ल्यप्)।

P. 177. Shloka 19. This Shloka admits of a double meaning, as a comparison of the beloved lady (कान्ता) with रत्नावली (jewel-necklace) has been set up.

कथमपि प्राप्ता—(i) Met with difficulty (lady). 2. Come across with difficulty (रत्नावली)। Here दैवात् प्राप्ति of रत्नावली covertly refers to the fortuitous rescue of the heroine from the sea.

कण्ठमनीता एव—(1) Without having any opportunity of embracing the neck. (2) Without wearing round the neck.

प्रकटरागा—(1) With manifest love. (2) With bright red colour. प्रकटः रागः यस्याः (बहु) सा। रञ्ज् + घञ् = रागः meaning red colour and love.

कान्ता—(1) Beloved. (2) Beautiful, charming.

भ्रंशिता—(1) Slipped. (2) Lost. भ्रन्श् + णिच् + क्त कर्मणि।

The metre is आर्या। The figure of speech is उपमा with श्लेष।

Ch. of voice. प्राप्तया......अनीतया तया प्रकटरागया रत्नावल्या कान्तया ......भ्रंशितया (भूयते)।

P. 178. प्रतिपालयन्—Waiting. प्रति—पा + णिच् शतृ। मुखानुरागाद्—मुखस्य अनुरागः (६ष्ठी तत्) तस्मात् ; glow of the face. The King's face became aglow due to his suddenly coming across Ságariká ; but

Vásavadattá takes it as due to the delight caused by the successful attempt at producing untimely blossoms in the नवमालिका creeper.

P. 179. सव्वं......जाणिस्सं—I shall know all this, i.e., I shall manage everything.

P. 182. सवैलक्ष्यम् विलक्षस्य विस्मितस्य भाव इति विलक्ष + ष्यञ्। वैलक्ष्येण सह विद्यमानं यथा स्यात् तथा (वह)।

आत्मा किल......दर्शितम्—This is an evasive answer of the Vidushaka to वासवदत्ता। विज्ञानम् means 'skill.'

P. 183. घुणाक्षरम्—By accidental coincidence, in an unexpected manner. घुण is a kind of insect that bores into the wood or paper of its own accord. But sometimes while making such borings, the hole comes to resemble a letter which the insect did not actually mean to produce. The resemblance is a fortuitous one. Hence the घुणाक्षरन्याय।

N. B. Kánchanamálá, pacifying Vásavadattá, says that most prabably the King did not wilfully represent any particular lady in the picture (said to be drawn by him) ; but while painting, such wonderful resemblance with Ságariká has occurred through mere chance. So she requests the Queen not to impute any motive in this matter.

Shloka 20. घटते is proper. N. B. When this is not anger, the question of conciliation cannot reasonably arise.

अभ्युपगमः—Confession. N. B. The reply 'I shall not do this again' implies the confession of some guilt done before.

The metre is शिखरिणी।

Ch. of voice. प्रसद्यताम्......क्षम्यते......वध्यते। करिष्यते......भूयते अभ्युपगमेन।......न दीर्घेण भूयते......ज्ञायते......विद्यते।

P. 187. अकालवातावली—Untimely storm. अकाले वातावली (७मी तत्) वातानाम् आवली (६ष्ठी तत्)। Diff. reading is अकालवार्दलिका।

कोपानुबन्धः—Persistence of anger. कोपस्य अनुबन्धः (६ष्ठी तत्)।

Shloka. 21. भेदकारि—adj. to हसितम्। Piercing into the heart, piercing smile (due to its sarcastic nature) भेदं करोति इति भेद-कृ + णिनिः "भेदो विदारणे द्वैधे उपजापविशेषयोः" हेमः।

बाष्पजडीकृतम्—Adj to चक्षुः। बाष्पेण जडीकृतम् (३या तत्); जडीकृतम् is equivalent to जलीकृतम् owing to the सावर्ण्य of ड, र and ल। जडीकृतम् means covered with water.

प्रभुतया—due to self-control. हेतौ ३या।

प्रश्रयः—Humility. प्र—श्रि + अच्।

N. B. This Shloka throughout indicates the highly dignified and aristocratic nature of Vásavadattá who, inspite of her having sufficient reasons for being angry, did not transgress the limit of decorum befitting a high-born lady.

प्रकटीकृतः—Expressed. प्रकट—च्वि + कृ + क्तः। The metre is शार्दूलविक्रीडित।

Ch. of voice......वदनेन मौनेन (भूयते)......भेदकारिणा हसितेन...... निष्ठुरेण वचसा उक्तेन (भूयते)......बाष्पजडीकृतेन चक्षुषा विस्फारितेन (भूयते) कोपं प्रकटीकृतवती दयिता मुक्तवती......प्रश्रयम्।

Critical Estimate

Act II is the natural and spotaneous development of Act I. The germ of the main plot which was sown and nourished by various incidents arranged under different stages of मुखसन्धि has now developed in Act II where prevails the प्रतिमुखसन्धि with its thirteen auxiliary constituents (अङ्ग) along with the

developed stage of the main plot called प्रयत्न। The प्रतिमुखसन्धि is defined as :—

"फलप्रधानोपायस्य मुखसन्धिनिवेशिन: ।
लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखं च तत्" ॥ (सा: द: ६।७७-७८)

The love for the King which germinated in Ságariká's heart in Act I, was so long not known to anybody. But afterwards the painting drawn by the heroine for her own diversion made the matter known to Susangatá, and Vidushaka and the King, and was at last inferred by Vásavadattá who then flew into a rage. Vásavadattá's apprehension that Ságariká may someday come within the view of the King (cf : 'यस्स ज्जेव्व दंसणपधादो पयत्तेण रक्खीअदि, तस्स ज्जेव्व दिट्ठिगोअरं पडिदा भवे—p. 47.) has at last come to be true. In an artistic manner she has been introduced to the King. Susangatá had correctly apprehended that the starling might be the cause of disclosing the secret to others ; for the bird actually shows her wonderful intelligence at a proper time and proper place by reproducing the private conversation of the heroine and her confidante within the hearing of the hero. So this bird plays a significant part so far as the development of the plot is concerned. The episode of the monkey is also inseparably connected with the main plot ; the Sáriká (which serves as the main cause of attracting the King into the plantain-bower) would not have been freed, had not the cage been left alone by Susangatá and Ságariká, being frightened at the approach of the monkey that subsequently breaks open the cage. The King, cherishing his wholehearted love for Vásava-

dattá (as seen in the Cupid-worship in Act I), has now completely changed ; his heart is now full of duplicity towards his old love for the sake of a new one to whom he has recently been introduced. This change is not at all sudden, but is gradually brought about through an aptly arranged collocation of different episodes and incidents. On the whole, every part of this Act has naturally developed itself from the corresponding incidents in Act I and nothing is here haphazardly done, or put forward as a patch-work for the mere justification of any stray incident. Everything is well-conceived, beautifully arranged and skilfully manipulated for the spontaneous development of the main action. The different characters have been gradually developed to show their individual peculiarities as contrasted with their mere delineation as in Act I.

The character of Vásavadattá as developed in Act II, may be compared and contrasted with the characters of the two queens in Kálidása's Málavikágnimitra to which Shri Harsha is much indebted for his Ratnávali and Priyadarshiká. In Kálidásá's drama the chief Queen Dhárini is characterized for her grace, dignity and finally divine magnanimity despite the just cause for her jealousy and anger. But the second Queen Irávati is marked for her passionate impetuosity which leads her to constant eavesdropping and to an outbreak against the King forgetful of his rank and rights. In Ratnávali, Vásavadattá, on the other hand, is represented as a rather jealous though noble and kind-hearted lady whose love for her husband makes her resent too deeply his inconstancy.

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तृतीयोऽङ्कः

(ततः प्रविशति मदनिका)

मदनिका—(आकाशे) कोसंबिए[1] ! अवि दिट्ठा तुए भट्टिणो[2] सआसे कंचणमाला ण वेत्ति ? (कर्णं दत्त्वाकर्ण्य[3]) किं भणासि—कोवि कालो ताए आअच्छिअ गदाए त्ति ? ता कहिं दाणिं पेक्खिस्सं ? (अग्रतोऽवलोक्य) कहं एसा क्खु कंचणमाला इदो ज्जेव्व आअच्छदि ! ता जाव णं उवसप्पामि । (क)

(ततः प्रविशति काञ्चनमाला)

काञ्चनमाला—(सोत्प्रासम्) साहु रे वसंतअ साहु ! अदिसइदो तुए अमच्चजोअंधराअणो वि इमाए संधिविग्गहचिंताए । (ख)

मदनिका—(सस्मितमुपसृत्य) हला कंचणमाले ! किं अज्जवसंतएण किदं जेण सो एव्वं सलाहीअदि ? (ग)

(क) कौशाम्बिके, अपि दृष्टा त्वया भर्तुः (भर्त्रीं) सकाशे काञ्चनमाला न वा इति ? किं भणसि—कोऽपि कालः तस्याः आगत्य गतायाः इति ? तत् कुत्र इदानीं प्रेक्षिष्ये ? कथमेषा खलु काञ्चनमाला इत एव आगच्छति ! तद् यावत् ननु (एनाम्) उपसर्पामि ।

(ख) साधु रे, वसन्तक, साधु ! अतिशयितः त्वया अमात्ययौगन्धरायणोऽपि अनया सन्धिविग्रहचिन्तया ।

(ग) हला काञ्चनमाले, किमार्य्य (आर्य) वसन्तकेन कृतं येन स एवं श्लाघ्यते ?

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1. कोसंबिए, कोसंबिए ! 2. भट्टिणीसआसे । 3. कर्णं दत्त्वा ।

काञ्चनमाला—हला मअणिए ! किं तव एदिणा पुच्छिदेण पओअणं ? तुमं इमं रहस्सं रक्खिदुं ण पारेसि । (क)

मदनिका—सवामि देवीए चरणेहिं जइ कस्सवि पुरदो पआसेमि ! (ख)

काञ्चनमाला—जइ एव्वं ता सुणु, कहइस्सं । अज्ज क्खु मए राअकुलादो पड़िणिवत्तमाणाए चित्तसालिआदुआरे वसंतअस्स सुसंगदाए समं आलाबो सुदो । (ग)

मदनिका—(सकौतुकम्) सहि ! कीदिसो ? (घ)

काञ्चनमाला—जह—सुसंगदे ! णहि साअरिअं वज्जिअ पिअवअस्सस्स अण्णं किं पि अस्सत्थदाए कालणं[1] । ता एत्थ पड़िआरं चिंतेहि । (ङ)

मदनिका—तदो सुसंगदाए किं भणिदं ? (च)

काञ्चनमाला—तदो ताए एव्वं भणिदं—अज्ज क्खु देवीए

(क) हला मदनिके, किं तव एतेन पृष्टेन प्रयोजनम् ? त्वमिदं रहस्यं रक्षितुं न पारयसि ।

(ख) शपामि (शपे) देव्याः चरणाभ्याम् (चरणैः) यदि कस्यापि पुरतः प्रकाशयामि !

(ग) यदि एवं तत् शृणु, कथयिष्यामि । अद्य खलु मया राजकुलात् प्रतिनिवर्त्तमानया चित्रशालिकाद्वारे वसन्तकस्य सुसङ्गतया सममालापः श्रुतः ।

(घ) सखि, कीदृशः ?

(ङ) यथा—सुसङ्गते, न सागरिकां वर्जयित्वा प्रियवयस्यस्य अन्यत् किमपि अस्वस्थतायाः कारणम् । तदत्र प्रतिकारं चिन्तय ।

(च) ततः सुसङ्गतया किं भणितम् ?

1 कारणं ।

चित्तफलअवुत्तंतसंकिदाए साअरिअं मम हत्थे समप्पअंतीए जं णेवच्छं[1] मे पसादीकिदं तदो तस्सिं[2] ज्जेव्व विरइदभट्टिणी-वेसं साअरिअं गेह्णिअ अहं पि कंचणमालावेसधारिणी भविअ पदोसकाले[3] भट्टिणो[4] आगमिस्सं। तुमं वि इध आट्ठिदा पडि-वालइस्ससि[5]। माहवीलदामण्डवे ताए सह भट्टिणो समागमो भविस्सदि[6]। (क)

मदनिका—सुसंगदे! हदासि[7] क्खु तुमं जइ[8] एव्वं परि अणवच्छलं देइं[9] वंचेसि! (ख)

(क) ततः तया एवं भणितम्—अद्य खलु देव्या चित्रफलकवृत्तान्तशङ्कितया सागरिकां मम हस्ते समर्पयन्त्या यत् नेपथ्यं मे प्रसादीकृतं ततः तस्मिन् एव विरचितभर्त्री-वेशां सागरिकां गृहीत्वा अहमपि काञ्चनमालावेशधारिणी भूत्वा प्रदोषकाले भर्त्तुः आगमिष्यामि। त्वमपि इह आस्थिता प्रतिपालयिष्यसि। ततः माधवीलतामण्डपे तया सह भर्त्तुः समागमो भविष्यति।

(ख) सुसङ्गते, हतासि त्वम् यदि एवं परिजनवत्सलां देवीं वंचयसि!

अथ द्वितीयाङ्के वत्सराजं प्रति सागरिकायाः रागातिशयं प्रदर्श्य वत्सराजस्य सागरिकायां अनुरागविशेषं दर्शयितुं तृतीयाङ्कमवतारयति। सागरिकां प्रति रागातिशयेन वासवदत्तया विच्छेदेन पुनः प्राप्त्या पुनः विच्छेदेन प्राप्त्या च अस्याङ्कस्य गर्भसन्धेः विषयी-भूतत्वम् इति गोलार्थः। आकाशे, आकाशभाषितेन उक्तिरित्यर्थः। तल्लक्षणम् दशरूपके "किं ब्रवीषीत्यमित्यादि विना पात्रं ब्रवीति यत्। श्रुत्वैवानुक्तमप्येकस्तत् स्यादा-काशभाषितम्"।

शीतप्रासम् शीघ्रग्रासम्। अतिशयितः अतिक्रान्तः सन्धिविग्रहचिन्तया सन्धिविग्रह-विचारणेन इत्यर्थः। यथा प्रधानामात्यः यौगन्धरायणः राज्यस्य सन्धिविग्रहादिकं चिन्तयति

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1. णेवत्थं। 2. तेण ज्जेव्व। 3. पदोसे समाअं। 4. इह (इध)। 5. तुमं पि चित्तसालिआदुआरे मं—। तुमं पि इह ट्ठिदी ज्जेव्व पडिवालइस्सि, तदो...। 6. हुविस्सदि। 7. हदासा। 8. जा। 9. देविं।

तथा त्वमपि तमतिक्रम्य राजान्तःपुरे नायिकामेलनविच्छेदादिव्यापारं नैपुण्येन विचारयसि। चित्रफलकवृत्तान्तशङ्कितया चित्रफलकसम्बन्धः यो वृत्तान्तः सागरिकायां राज्ञः अनुरागादिरूपः इत्यर्थः, तेन शङ्कितया आशङ्कमानया इत्यर्थः। प्रसादीकृतम् प्रसादरूपेण अनुग्रहरूपेण प्रदत्तम्। नेपथ्यम् वेषः। अहमपि सुसङ्गतापि। परिजनवत्सलां परिजनेषु स्नेहवतीम्।

তৃতীয় অঙ্ক

Beng. Trans. (মদনিকার প্রবেশ)

মদনিকা—(আকাশে) কৌশাম্বিকে, মহারাজের (দেবীর) নিকট কাঞ্চনমালাকে দেখিয়াছ কি ?

(কর্ণপাতপূর্ব্বক শুনিয়া) কি বলিতেছ, সে কিছুক্ষণ (কথন) আসিয়া চলিয়া গিয়াছে। এখন তাহাকে কোথায় দেখিতে পাইব ? (আগের দিকে অবলোকন করিয়া) একি, এ যে কাঞ্চনমালা এই দিকেই আসিতেছে ? সুতরাং তাহার নিকট অগ্রসর হই।

(কাঞ্চনমালার প্রবেশ)

কাঞ্চনমালা—(উপহাস করিয়া) সাধু, বসন্তক সাধু ! তুমি সন্ধিবিগ্রহচিন্তায় অমাত্য যৌগন্ধরায়ণকেও অতিক্রম করিয়াছ !

মদনিকা—(সহাস্যে অগ্রসর হইয়া) ওলো কাঞ্চনমালে, অদ্য (আর্য্য) বসন্তক কি করিয়াছেন যাহার জন্য তুমি তাঁহাকে এইরূপ প্রশংসা করিতেছ ?

কাঞ্চনমালা—মদনিকে, তোমার এই সমস্ত জিজ্ঞাসা করিবার কি প্রয়োজন ? তুমি এই রহস্য গোপন রাখিতে পারিবে না।

মদনিকা—দেবীর পাদস্পর্শ করিয়া শপথ করিতেছি, যদি আমি কাহারও নিকট (ইহা) প্রকাশ করি !

কাঞ্চনমালা—যদি তাহাই হয় তাহা হইলে শোন, বলি। অদ্য আমি রাজভবন হইতে প্রত্যাবর্ত্তন করিবার সময় চিত্রশালার দ্বারে বসন্তকের সহিত সুসঙ্গতার আলাপ শুনিলাম।

মদনিকা—(কৌতূহলের সহিত) সখি, কিরূপ আলাপ ?

কাঞ্চনমালা—তাহা এই—'সুসঙ্গতে, সাগরিকা ব্যতীত প্রিয়বয়স্যের অসুস্থতার অন্য কোন কারণ নাই। এখন তাহার প্রতিকার চিন্তা কর'।

মদনিকা—তখন সুসঙ্গতা কি বলিল ?

কাঞ্চনমালা—তখন সে বলিল—'অদ্য দেবী চিত্রফলক ব্যাপারে শঙ্কিত হইয়া সাগরিকাকে আমার হস্তে অর্পণকরতঃ অনুগ্রহস্বরূপে যে পরিচ্ছদ আমাকে দিয়াছেন, তাহাতে সাগরিকাকে ভর্ত্রীর বেশে সাজাইয়া আমিও কাঞ্চনমালার বেশ ধারণকরতঃ সন্ধ্যার সময় মহারাজের নিকট যাইব। তুমিও এইখানে থাকিয়া অপেক্ষা করিবে। তাহার পর মাধবীলতামণ্ডপে তাহার (সাগরিকার) সহিত মহারাজের মিলন হইবে'।

মদনিকা—সুসঙ্গতে তুমি মরিয়াছ—যদি তুমি পরিজনের প্রতি এইরূপ স্নেহশীলা দেবীকে (এভাবে) বঞ্চিত কর !

Eng. Trans.—(Enter Madaniká) .

Madaniká. (In the sky) Ho, Kaushámbiká ! Have you seen Kánchanamálá near the King (Queen) ? (Listening) what do you say : It is some time since she came and went away (again). So, where am I to find her ?

(Looking before her) Ah, here is Kánchanamála herself coming this very way ; now, I shall approach her.

(Enter Kánchanamálá)

Kánchana. (Sarcastically) Bravo, Vasantaka, bravo ! you have surpassed the (Prime) minister Yaugandharáyana even in the plan of peace and war !

Madaniká. How now, Kánchanamálá ! what has Vasantaka done to merit your praises in this way (that he is so eulogized) ?

Kánchanamálá. What occasion is there for your asking (why do you ask this) ? You will not be able to keep the secret.

Madaniká. I swear by the feet of the Queen, I will not mention (it) before anybody.

Kánchanamálá. If so, then hear ; I shall relate (it). As I was passing from the palace to-day, I overheard the conversation of Vasantaka and Susangatá behind the door of the picture-gallery.

Madaniká. (With curiosity) Friend, of what nature (topic) ?

Kánchanamála—It was this : 'There is no other cause of my dear friend's indisposition except Ságariká. Do you., Susangatá, devise a remedy ?"

Madaniká—And then what replied Susangatá ?

Kánchanamála—She said—"The Queen being afraid of the picture-board affair has placed Ságariká under my charge today—giving me as a favour some of her clothes. With these I shall dress Ságariká as the Queen and myself as Kánchanamálá and thus disguised will approach His Majesty after sunset ; you come to this place (stay here) and wait (for me). Then there in the Mádhavi-creeper bower she will meet His Majesty."

Madaniká—Susangatá, you are undone, if you (intend to) deceive the Queen who is so kind to her attendants ?

काञ्चनमाला—हला मअणिए ! दाणिं तुमं कहिं पत्थिदा ? (क)

मदनिका—अस्सत्थसरीरस्स भट्टिणो कुसलवुत्तंतं जाणिदुं गदा तुमं चिरअसित्ति उत्तम्मंतीए देवीए तुह सआसं पेसिदह्मि। (ख)

काञ्चनमाला—अदिउज्जुआ सा देवी जा एव्वं पत्तिआअदि। (परिक्रम्यावलोक्य च) कहं एत्थ एसो क्खु भट्टा अस्सत्थदामिसेण अत्तणो मअणावत्थं पच्छादअंतो दंततोरणवलहीए

(क) हला मदनिके, इदानीं त्वं कुत्र प्रस्थिता ?

(ख) अस्वस्थशरीरस्य भर्तुः कुशलवृत्तान्तं ज्ञातुं गता त्वं चिरयसीति उत्ताम्यन्त्या देव्या तव सकाशं प्रेषितास्मि।

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उपरि उवविट्ठो चिट्ठदि। ता एहि, एदं वुत्तंतं भट्टिणीए निवेदेम्ह। (क)

(इति निष्क्रान्ते)

इति प्रवेशकः

(क) अति ऋजुका सा देवी या एवं प्रत्येति (प्रत्याय्यते)। कथमत्र एष खलु भर्त्ता अस्वस्थतामिषेण आत्मनः मदनावस्थां प्रच्छादयन् दन्ततोरणवलभ्याः उपरि उपविष्टः तिष्ठति। तदेहि एतं वृत्तान्तं भर्त्र्यै निवेदयावः।

चिरयसि विलम्बसे इत्यर्थः। प्रत्येति विश्वसिति। अस्वस्थतामिषेण अस्वस्थताच्छलेन। अति ऋजुका अतिसरलस्वभावा। दन्ततोरणवलभ्याः हस्तिदन्तनिर्मितबहिर्द्वारस्य वलभ्याः चन्द्रशालायाः 'गोपानसी तु वलभी छादने वक्रदारुणि' इत्यमरः।

Beng. Trans.—কাঞ্চনমালা—তুমি এখন কোথায় যাইতেছ ?

মদনিকা—তুমি অসুস্থশরীর মহারাজের কুশল বৃত্তান্ত জানিবার জন্য তাঁহার নিকট গিয়াছিলে; তুমি দেরী করিতেছ দেখিয়া দেবী উৎকণ্ঠিত হইয়া আমাকে তোমার নিকট প্রেরণ করিয়াছেন।

কাঞ্চনমালা—দেবী অত্যন্ত সরলস্বভাবা, সেই জন্য তিনি এইরূপ বিশ্বাস করেন। (পরিক্রমণ ও অবলোকন করিয়া) একি! এই যে মহারাজ অসুস্থতার ছলে নিজের মদনাবস্থা গোপন করিয়া হস্তিদন্তনির্ম্মিত প্রাসাদোপরিস্থিত গৃহে (বলভী) বর্ত্তমান রহিয়াছেন। এখন এস, দেবীকে এই সংবাদ নিবেদন করি!

(উভয়ে নিষ্ক্রান্ত)

প্রবেশক সমাপ্ত

Eng. Trans.—Kánchanamálá—And where are you now going ?

Madaniká—You went to bring the news of His Majesty who had become indisposed ; but as you were making delay (in coming back), I was sent to you by Her Majesty who became very anxious (on that account).

Kánchanamálá—Her Majesty is so simple that she readily believes in such things (is so easily deceived). (Walking

round and observing) How now ! Here is the King who concealing his love-sick condition under the pretext of illness, is sitting on the topmost pavillion over the ivory-gate. So, come along and let us carry the news to the Queen.

(Exeunt)

The End of the Interlude

(ततः प्रविशति मदनावस्थां नाटयन् उपविष्टो राजा)

राजा—(सोत्कण्ठं निःश्वस्य)

सन्तापो हृदय ! स्मरानलकृतः सम्प्रत्ययं सह्यतां
नास्त्येवोपशमोऽस्य, तां प्रति पुनः किं त्वं मुधा ताम्यसि ?
यन्मूढेन मया तदा कथमपि प्राप्तो गृहीत्वा चिरं
विन्यस्तस्त्वयि सान्द्रचन्दनरसस्पर्शो न तस्याः करः ॥१॥

अहो महदाश्चर्यम् !

मनश्चलं प्रकृत्यैव दुर्लक्ष्यं च तथापि मे ।
कामेनैतत् कथं विद्धं समं सर्वैः शिलीमुखैः ॥२॥

(ऊर्ध्वमवलोक्य) भोः कुसुमधन्वन्[1] !

बाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः
प्रायोऽस्मद्विध एव लक्ष्य इति यल्लोके प्रसिद्धिं गतम् ।
दृष्टं तत्त्वयि विप्रतीपमधुना, यस्मादसंख्यैरयं
विद्धः कामिजनः शरैरशरणो नीतस्त्वया पञ्चताम् ॥३॥

(विचिन्त्य) न तथाहमेवंविधावस्थमात्मानमनुचिन्तयामि यथान्तर्गूढकोपसम्भाराया[2] देव्या लोचनगोचरगतां तामेव तपस्विनीं सागरिकाम् । तथाहि—

1. भो विषमायुध ! 2. कोपसंरम्भायाः ।

क्रिया सर्व्वस्याधौ[1] नयति विदितास्मीति वदनं
द्वयोर्दृष्ट्वालापं कलयति कथामात्मविषयाम् ।
सखीषु स्मेरासु प्रकटयति वैलक्ष्यमधिकं
प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा ॥४॥

प्रेषितश्च मया तद्वार्त्तान्वेषणाय वसन्तकः । तत् कथं चिरयति[2] ?

ततः मदनिका-काञ्चनमालाया: निष्क्रमणानन्तरम् इत्यर्थः । सन्ताप इति । हे हृदय, सम्प्रति अधुना अयं स्मरानलकृतः मदनानलजनितः सन्तापः दाहः सह्यताम् त्वयेत्यर्थः । अस्य मदनानलस्य उपशमः शान्तिः नास्ति । मुधा वृथा तां सागरिकां प्रति उद्दिश्य इत्यर्थः । पुनः ताम्यसि उत्कण्ठितं भवसि । सम्प्रति तस्याः केनाप्युपायेन लाभासम्भवात् अस्य दाहस्य प्रशमोपायः नास्तीति भावः । मूढेन मूर्खेण मया तदा कथमपि कृच्छ्रात् इत्यर्थः । सान्द्रचन्दनरसस्पर्शः घनः यः चन्दनरसः तस्य स्पर्शः इव स्पर्शो यस्य शीतलः इत्यर्थः । तस्याः करः त्वयि हृदये इत्यर्थः । न विन्यस्तः स्थापितः । हृदये तस्या शीतलकरस्थापनं हि प्रशमस्य एक एव उपायः आसीत् इति भावः । शार्दूलविक्रीड़ितं वृत्तम् । श्लेषालङ्कारः ॥ १ ॥

मन इति । प्रकृत्या एव मनः चलं चञ्चलम् । तत् दुर्लक्ष्यं दुर्ज्ञेयम् चक्षुरविषयम् · तार्किकसिद्धान्तेन मनसः अणुत्वात् इत्यर्थः । तथापि अस्य अणुत्वेऽपि कामेन मदनेन समं युगपत् सर्व्वैः शिलीमुखैः बाणैः विद्धम् । स्थूलरूपाणां वस्तूनामिन्द्रियग्राह्याणामेव बाणविधस्य योग्यता वर्त्तते, यत्तु अणुत्वात् चक्षुरविषयत्वेनोच्यते तस्य बहुभिः बाणैः कथं वेधः स्यादिति मे विस्मयः । एतेन कामस्य सर्व्वातिशायिशक्तिमत्त्वं व्यज्यते । अत्र बाणवेधहेतुभूतस्य स्थूलत्वस्याभावेऽपि बाणवेधरूपकार्य्योत्पत्तेः विभावनालङ्कारः ॥२॥

कुसुमधन्वन् कामदेव इति सम्बुद्धिवचनम् । 'धनुषोऽनङ्' इति अनङ्-समासान्तः ।

1. सर्व्वस्यासौ अथवा सर्वस्याग्रे । 2. न दृश्यते पुस्तकान्तरे । अथवा...... तद्वार्त्तान्वेषणाय कथं चिरयति वसन्तकः ?

बाणा इति। मनोभवस्य कामदेवस्य पञ्च बाणाः नियताः निश्चिताः। तेषां बाणानाम् असंख्यः संख्यारहितः मद्विधः कामप्रपीड़ितः इत्यर्थः। जनः प्रायः लक्ष्यः शरव्यः इति यत् लोके प्रसिद्धिं गतं ख्यातम्, तत् त्वयि अधुना विप्रतीपं दृष्टम्। यस्मात् इति अनेन विप्रतीपत्वस्य कारणं दर्शयति। अयम् अशरणः असहायः निराश्रय इति यावत् कामिजनः मद्विधः इत्यर्थः। त्वया पञ्चतां पञ्चसंख्यावत्ताम्, अथवा पञ्चमहाभूततां मृत्युम् इति यावत्, नीतः। पूर्व्वं ते बाणाः पञ्च कामिजनाश्च असंख्या आसन्। अधुना पुनः वैपरीत्येन ते बाणाः असंख्या भूताः कामिजनास्तु पञ्चत्वं (पञ्चसंख्याकत्वम् अथच मृत्युम्) प्राप्ताः। शार्दूलविक्रीडितं वृत्तम् ॥३॥

एवंविधावस्थम् एवं विधा अवस्था दशा यस्य तम्। अन्तर्गूढ़कोपसम्भारायाः अन्तः मनसि गूढः निह्नुतः कोपसम्भारः क्रोधातिशयः यया तस्याः देव्याः लोचनगोचरगतां दृष्टि-विषयत्वम् आयान्तीम् ताम् एव तपस्विनीं दीनां सागरिकाम् अनुचिन्तयामि। ह्रियेति। सर्व्वस्य अग्रे विदितास्मि मदापारः सर्व्वेषां जनानां ज्ञानगोचरमायातः इति सा प्रिया सागरिका इत्यर्थः। ह्रिया लज्जया वदनम् अधो नयति। द्वयोः ययोः कयोरपि जनयोः आलापं भाषणं दृष्ट्वा आत्मविषयाम् आत्मसम्बन्धिनीं कथां कलयति चिन्तयति। सखीषु स्मेरासु हास्यवदनासु सतीसु सा वैलक्ष्यम् विस्मितत्वं प्रकटयति प्रकाशयति। एवंप्रकारेण सा सागरिका हृदये निहितः यः आतङ्कः भयं तेन विधुरा विह्वला आस्ते तिष्ठति। शिखरिणी वृत्तम् ॥४॥

तद्वार्त्तान्वेषणाय तस्याः सागरिकायाः वार्त्ता तस्याः अन्वेषणाय। इदं गर्भसन्धिमध्ये अन्वेषणम्। साहित्यदर्पणे गर्भसन्धिलक्षणम् द्रष्टव्यम्।

Prose order :—हे हृदय, स्मरानलकृतः अयं सन्तापः सम्प्रति सह्यताम्। अस्य उपशमः नास्ति। तां प्रति मुधा पुनः किं त्वं ताम्यसि?—यत् मूढ़ेन मया तदा कथमपि प्राप्तः सान्द्रचन्दनरसस्पर्शः तस्याः करः चिरं गृहीत्वा (अपि) त्वयि न विन्यस्तः ॥११॥

मनः मे प्रकृत्या एव चलं दुर्लक्ष्यं च। तथापि एतत् कामेन सर्व्वैः शिलीमुखैः कथं समं विद्धम्? ॥१२॥

मनोभवस्य बाणाः पञ्च नियताः, तेषाम् मद्विधः असंख्यः जनः प्रायः लक्ष्यः

एव इति यत् लोके प्रसिद्धिं गतं तत् त्वयि अधुना विप्रतीपं दृष्टं ; यस्मात् त्वया असंख्यैः शरैः विद्धः अयम् असहायः कामिजनः पञ्चतां नीतः ॥३॥

सर्व्वस्य विदितास्मि इति क्रिया वदनम् अधः नयति (अथवा विदितास्मि इति क्रिया सर्व्वस्य अग्रे वदनं नयति) । द्वयोः आलापं दृष्टा आत्मविषयां कथां कलयति । सखीषु स्मेरासु अधिकं वैलक्ष्यं प्रकटयति । प्रिया प्रायेण हृदयनिहितातङ्कविधुरा आस्ते ॥४॥

Beng. Trans.—(মদনাবস্থাপন্ন উপবিষ্ট রাজার প্রবেশ)

রাজা—(উৎকণ্ঠার সহিত দীর্ঘনিশ্বাস পরত্যাগ করিয়া) হে হৃদয়, সম্প্রতি মদনানল-জনিত সন্তাপ তোমাকে সহ্য করিতে হইবে। (সম্প্রতি) ইহার উপশমের কোনও উপায় নাই। তুমি বৃথাই আবার তাহাকে (সাগরিকাকে) লক্ষ্য করিয়া উৎকণ্ঠিত হইতেছে। আমি মূর্খ, যেহেতু আমি ঘনচন্দনরসের স্থায় সুখস্পর্শ তাহার হস্ত বহু কষ্টে পাইয়াও ও বহুক্ষণ গ্রহণ করিয়াও তোমার উপর বিন্যস্ত করি নাই।১।

অহো কি মহৎ আশ্চর্য্য !—

মন স্বভাবতই চঞ্চল এবং দুর্লক্ষ্য (চক্ষুরাদির অগোচর)। তথাপি কামদেব তাঁহার সকল বাণদ্বারা যুগপৎ এই (মনকে) কি প্রকারে বিদ্ধ করিলেন ? ।২।

(ঊর্দ্ধে অবলোকন করিয়া)

হে কুসুমচাপ, কামদেবের পাঁচটি বাণ উহা নিশ্চিত ; এবং আমার তুল্য অসংখ্য লোক প্রায়ই সেই বাণের লক্ষ্য হইয়া থাকে—ইহাই লোকে প্রথিত আছে। কিন্তু আজ তোমার বেলায় তাহার বৈপরীত্য দেখিতেছি ; কারণ, তুমি তোমার অসংখ্য শরের দ্বারা অসহায় কামিজনকে বিদ্ধ করিয়া পঞ্চত্ব প্রাপ্ত করাইতেছ।৩।

(চিন্তা করিয়া) এইরূপ অবস্থায় পড়িয়া আমি আমার জন্য ততটা চিন্তা করিনা, যতটা আমি অন্তর্নিরুদ্ধকোপা দেবীর দৃষ্টিপথে পতিতা অনুকম্পনীয়া সাগরিকার কথা চিন্তা করিতেছি। কেননা,—

সকলে (আমার কথা) জানিতে পারিয়াছে এই ভাবিয়া আমার প্রিয়া লজ্জায় মুখ অবনত করিয়া থাকেন ; দুইজনকে পরস্পর আলাপ করিতে দেখিলে, তাঁহার নিজের বিষয়ে কথা হইতেছে বলিয়া মনে করেন। সখীগণ ঈষৎ হাসিলে তাঁহার বিস্ময়ের ভাব আরও অধিক প্রকাশ পায়। এইরূপে তিনি সর্ব্বদাই হৃদয়স্থিত আশঙ্কার দ্বারা ব্যাকুল হইয়া থাকেন।৪।

আমি বসন্তককে তাঁহার সংবাদ আনিবার জন্য প্রেরণ করিয়াছি; সে এতক্ষণ দেরী করিতেছে কেন ?

Eng. Trans. (Then enter the King seated gesticulating his love-sick state)

King. Endure, my heart, for the present, the affliction caused by the fire of love. There is no means for its abatement at present and why do you pine for her again in vain ? Fool as I was, I had then somehow grasped her hand as cool in touch as the thick sandal-paste and held it for long, but could not manage to place it on you at that time. 1.

Oh, what a great wonder !—The mind is unsteady in its very nature and unperceivable (through eyes) ; inspite of that how could the god of love pierce this (heart) of mine simultaneously with all his arrows ? 2.

(Looking up) O god with the flowery bow ! It has become well-known in the world that the mind-born god has only five arrows (lit., the five arrows of the mind-born deity are fixed) and persons, generally of my type to be aimed at with them, are without number. But now, in you this (usual state of things) is found to be reversed, as the helpless lover (like me) alone, being pierced with your countless arrows, is being led to the state of (being dissolved into) five elements (i. e., death). 3.

(Reflecting) Yet I do not think so much for myself reduced to such a (pitiable) condition, as much I do for that poor Ságariká who then came within the sight of the Queen who suppressed within her the accumulated (smouldering) wrath. For—

She turns down her countenance, thinking 'my (secret) has been known to all' ; observing two of her companions in conversation, she fancies the subject of the talk to be about her own self ; and if her friends be smiling, she displays

her wonder much more. Thus my beloved remains often perturbed with fear lodged in her heart. 4.

I have sent Vasantaka to obtain particulars about her; but why is he delaying (so long)?

(ततः प्रविशति हृष्टो वसन्तकः)

विदूषकः—(सपरितोषम्) ह्री ह्री भो ! अच्छरिअं अच्छरिअं ! कोसंबोरज्जलाहेणावि ण तादिसो पिअवअस्सस्स हिअअपरितोसो [1]जादिसो मम सआसादो अज्ज पिअवअणं सुणिअ हुविस्सदित्ति तक्केमि । ता जाव गदुअ पिअवअस्सस्स निवेदइस्सं । (परिक्रम्यावलोक्य च) कधं एसो पिअवअस्सो जधा इमं ज्जेव्व दिसं अवलोअंतो चिट्ठदि तह्हा तक्केमि मं ज्जेव्व पडिपालेदि । ता जाव णं उवसप्पामि । (उपसृत्य) जअदु जअदु पिअवअस्सो ! भो वअस्स ! दिट्ठिआ वड्ढसे तुमं समीहिदकज्जसिद्धिए[2] । (क)

राजा—(सहर्षम्) अपि कुशलं प्रियायाः सागरिकायाः ?

विदूषकः—(सगर्वम्) भो वअस्स ! अइरेण सअं ज्जेव्व पेक्खिअ जाणिस्सदि । (ख)

(क) ह्री ह्री भोः, आश्चर्यम् आश्चर्यम् ! कौशाम्बीराज्यलाभेनापि न तादृशः प्रियवयस्यस्य हृदयपरितोषो यादृशो मम सकाशात् अद्य प्रियवचनं श्रुत्वा भविष्यतीति तर्कयामि । तद् यावद् गत्वा प्रियवयस्यस्य निवेदयिष्यामि । कथमेष प्रियवयस्यो यथा इमामेव दिशं अवलोकयन् तिष्ठति तथा तर्कयामि मामेव प्रतिपालयति । तद् यावदेनमुपसर्पामि । जयति जयति प्रियवयस्यः ! भोः वयस्य, दिष्ट्या वर्द्धसे त्वं समीहितकार्यसिद्ध्या !

(ख) भो वयस्य, अचिरेण स्वयमेव प्रेक्ष्य ज्ञास्यसि ।

1. परितोसो आसी । 2. समीहिदाब्भधिकाए कज्जसिद्धिए

राजा—(सपरितोषम्) वयस्य ! दर्शनमपि भविष्यति प्रियायाः ?

विदूषकः—(साहङ्कारम्) भो ! कोस न भविस्सदि, जस्स दे उवहसिदबिहप्पदिबुद्धिविहवो अहं अमच्चो ! (क)

राजा—(विहस्य) न खलु चित्रम् ! किं न सम्भाव्यते त्वयि ! तत् कथय । विस्तरतः श्रोतुमिच्छामि ।

(विदूषकः कर्णे एवमेवं कथयति)

राजा—(सपरितोषम्[1]) इदं ते पारितोषिकम् । (इति हस्तादवतार्य[2] कटकं ददाति)

विदूषकः—(कटकं परिधायात्मानं निर्व्वर्ण्य) भोदु, एव्वं दाव । इमं सुद्धसोवण्णकडअमण्डिअहत्थं अत्तणो बह्मणीए गदुअ दंसइस्सं । (ख)

राजा—(हस्ते गृहीत्वा निवारयन्) सखे, पश्चाद्दर्शयिष्यसि । ज्ञायतां तावदधुना किमवशिष्ट[3]मह्न इति ।

विदूषकः—(परिक्रम्यावलोक्य च सहर्षम्) भो ! पेक्ख पेक्ख—एसो क्खु गुरुआणुराअक्खित्तहिअओ संभावइदिसंकेदो विअ अत्थगिरिसिहरकाणणं अणुसरदि भअवं सहस्सरस्सी । (ग)

(क) भोः, कस्मात् न भविष्यति, यस्य ते उपहसितबृहस्पतिबुद्धिविभवोऽहममात्यः !

(ख) भवतु, एवं तावत् । इमं शुद्धसुवर्णकटकमण्डितहस्तम् आत्मनो ब्राह्मण्यै दर्शयिष्यामि ।

(ग) भोः, प्रेक्षस्व प्रेक्षस्व—एष खलु गुर्व्वनुरागाक्षिप्तहृदयः सम्भावयितसङ्केत इव अस्तगिरिशिखरकाननम् अनुसरति भगवान् सहस्ररश्मिः ॥

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1. सहर्षम् । 2. अपनीय । 3. अवसितम् ।

প্রিয়বচনং সাগরিকানুরাগরূপম্ ইত্যর্থঃ। প্রতিপালয়তি অপেক্ষতে। সমীহিতকার্য্যসিদ্ধ্যা সমীহিতং যৎ কার্যং তস্য সিদ্ধ্যা সাফল্যেন। সমীহিতাভ্যধিকয়া ইতি পাঠে সমীহিতাৎ সাগরিকবার্তালাভরূপাৎ অভ্যধিকয়া তদ্দর্শনলাভরূপয়া ইত্যর্থঃ। উপহসিতঃ তিরস্কৃতঃ বৃহস্পতেঃ বুদ্ধিবিভবঃ বুদ্ধিরূপম্ ঐশ্বর্য্যং যেন সঃ। গুরুঃ অনুরাগঃ প্রেম লৌহিত্যঞ্চ তেন খিন্নং হৃদয়ং যস্য সঃ। সন্ধ্যা এব বধূঃ নাগরিকা তয়া দত্তঃ কৃতঃ সঙ্কেতঃ অমুকসময়ে ত্বয়া অমুকস্থানমাগন্তব্যমিত্যেবংরূপঃ যস্মৈ সঃ। সহস্ররশ্মিঃ সূর্য্যঃ অস্তগিরিকাননম্ অস্তাচলরূপং বনম্। অনুসরতি। যথা কয়াচিৎ নায়িকয়া দত্ত-সঙ্কেতঃ নায়কঃ নির্দ্দিষ্টং নিভৃতম্ অভিসরণযোগ্যং কিঞ্চিৎ কাননম্ অনুগচ্ছতি তথা সূর্য্যোঽপি সন্ধ্যাসমাগমে বারুণ্যাং দিশি অস্তাচলশিখরমুপৈতি ইতি ভাবঃ। রূপকোৎ-প্রেক্ষয়োঃ সঙ্করঃ। সমাসোক্তিধ্বনিঃ।

Beng. Trans.—(সহর্ষে বসন্তকের প্রবেশ)

বিদূষক—(সানন্দে) হী হী ভো ! কি আশ্চর্য্য ! কি আশ্চর্য্য ! আজ আমার নিকট হইতে এই প্রিয় সংবাদ শ্রবণ করিয়া প্রিয়বয়স্যের মনে যেরূপ আনন্দ হইবে, আমার মনে হয় কৌশাম্বীরাজ্য লাভ করিয়াও প্রিয়বয়স্যের সেইরূপ আনন্দ হয় নাই। (পরি-ক্রমণপূর্ব্বক অবলোকন করিয়া) এই যে প্রিয়বয়স্য যেরূপ এইদিকে মুখ করিয়া তাকাইয়া আছেন, তাহাতে মনে হইতেছে যেন তিনি আমারই অপেক্ষা করিতেছেন। তবে অগ্রসর হই। (অগ্রসর হইয়া) প্রিয়বয়স্যের জয় হউক !

হে বয়স্য, আজ সৌভাগ্যক্রমে আপনি ঈপ্সিত কার্য্যসিদ্ধির ফলে অভ্যুদয় লাভ করিয়াছেন।

রাজা—(সানন্দে) বয়স্য, প্রিয়া সাগরিকার কুশল ত ?

বিদূষক—(সগর্ব্বে) হে বয়স্য, অতি শীঘ্র নিজে দেখিয়াই বুঝিতে পারিবেন।

রাজা—(সানন্দে) বয়স্য, প্রিয়ার দর্শনও হইবে না কি ?

বিদূষক—(অহঙ্কারের সহিত) বৃহস্পতির বুদ্ধিবিভবকে উপহাসকারী আমার মত অমাত্য যাঁহার, তাঁহার (এরূপ আকাঙ্ক্ষিত দর্শন) হইবে না কেন ?

রাজা—(হাসিয়া) কিছু আশ্চর্য্য নয়। তোমাতে কি না সম্ভবপর হয় ! তাহা হইলে বল—আমি সবিস্তরে শ্রবণ করিতে ইচ্ছা করি।

(বিদূষক কর্ণে এইরূপ বলিলেন)

রাজা—(সানন্দে) বয়স্য ইহাই তোমার পারিতোষিক। (হাত হইতে কঙ্কন খুলিয়া দিলেন)

বিদূষক—(বলয় পরিধানপূর্ব্বক নিজকে ভালরূপে দেখিয়া) যাই হোক্, আমি এখনই বিশুদ্ধ সুবর্ণনির্ম্মিত বলয়দ্বারা অলঙ্কৃত হস্তটি নিজের ব্রাহ্মণীকে গিয়া দেখাইব।

রাজা—(হস্তে ধরিয়া বারণ করতঃ) তুমি পরে গিয়া দেখাইও। এখন দিবসের কতটুকু আর অবশিষ্ট আছে দেখিয়া আইস।

বিদূষক—(পরিক্রমণ পূর্ব্বক অবলোকন করিয়া) ভো, দেখুন দেখুন—এই যে ভগবান্ সহস্ররশ্মি (সূর্য্য) অতিশয় অনুরাগ (প্রেম অথবা লৌহিত্য) ভরে আকৃষ্টচিত্ত হইয়া যেন সন্ধ্যাবধূ-প্রদর্শিত সঙ্কেতে অস্তাচল-শিখরস্থিত কাননে অনুগমন করিতেছেন।

Eng. Trans.—(Enter Vasantaka in a joyous mood)

Jester—(Joyfully) Ha, ha ! How wonderful ! I think that my friend was not so much delighted at heart when he obtained the kingdom of Kaushámbi as he will be when he will hear today this agreeable news from me.

(Walking round and looking)

Ah, as my friend is looking at this direction, I presume that he is expecting me. So, let me approach him. Victory, victory to you, my friend ! Fortune is propitious today to you due to the accomplishment of your desired mission.

King—(With joy) Friend, how is my beloved Ságariká ?

Jester—(With pride) In a little while you will see her and ascertain for yourself.

King.—(Rejoicing) What, may I even hope to see her (soon) ?

Jester (Vauntingly) Why not ?—specially when I am counsellor—I who laugh at the excellent wisdom of Brihaspati ?

King—(similing) Nothing to wonder at ! what is impossible for you ! but come, tell me ; I long to hear the particulars.

(The Jester whispers in his ear)

King—(Gladly) My friend this is your reward. (Takes off the bracelet from his own hand and offers him)

Jester—(Wearing the bracelet and looking) Well, let it be so. I shall go and show my wife this hand adorned with this bracelet made of pure gold.

King—(Catches hold of his hand and stops) My friend, you will show it afterwards. Please ascertain how much of the day remains.

Jester—(Going round and looking joyfully) See, my friend, the thousand-rayed god, with his heart agitated with eager longing (or reddish colour), approaches the bowers on the peak of the (Western) Setting mountain at the hint given, as it were, by his beloved bride—the Evening.

राजा—(विलोक्य सहर्षम्) सखे ! सम्यगुपलक्षितम् । पर्य्यवसितमहः । तथाहि—

अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य
प्रातः प्राप्तुं रथो मे पुनरिति मनसि न्यस्तचिन्तातिभारः ।
[1]सन्ध्याक्रुष्टावशिष्टस्वकरपरिकरैः[2] स्पृष्टहेमारपङ्क्ति-
[3]र्व्याकृष्टावस्थितोऽस्तक्षितिभृति नयतीवैष दिक्चक्रमर्कः ॥५॥

अपिच—

यातोऽस्मि पद्मवदने[4] समयो ममैष
सुप्ता मयैव भवती प्रतिबोधनीया ।
प्रत्यायनामयमितीव सरोरुहिण्याः
सूर्य्योऽस्तमस्तकनिविष्टकरः करोति ॥६॥

1 मृष्टावशिष्ट । 2 परिकरस्पृष्टहेमार । 3 व्याकृष्ट्या । 4 पद्मनयने ।

तदुत्तिष्ठ। तत्रैव माधवीलतामण्डपे गत्वा प्रियतमा-सङ्केतावसरं प्रतिपालयाव:।

विदूषक:—साहणं भणिदं। (इत्युत्तिष्ठति—विलोक्य) भो वअस्स! पेक्ख पेक्ख—एसो क्खु बहुलीकिदविरलवणराइ-सण्णिवेसो गहीदघणपंकपीवरवणवराहमहिसकसणच्छवी पसरदि पुव्वदिसं पच्छादयंतो तिमिरसंघाओ। (क)

(क) शोभनं भणितम्। भो: वयस्य प्रेचस्व, प्रेचस्व—एष खलु बहुलीकृत-विरलवनराजिसन्निवेशो गृहीतघनपङ्कपीवरवनवराहमहिषकृष्णच्छवि: प्रसरति पूर्व्वदिशं प्रच्छादयन् तिमिरसंघात:।

पर्य्यवसितं समाप्तिं गतम्। अध्वानमिति। मे सूर्य्यस्य इत्यर्थ:। एकं चक्रं यस्मिन् स: रथ: भुवनभ्रान्तिदीर्घं भुवने या भ्रान्ति: भ्रमणं तेन दीर्घं अध्वानं पन्थानं विलङ्घ्य अतिक्रम्य प्रात: प्राप्तुम् उदयाचलं गन्तुं न प्रभवति न शक्नोति इति मनसि न्यस्तचिन्तातिभार: प्राप्तचिन्तातिशय:। अर्क: सूर्य्य: सन्ध्यायां सन्ध्याकाले सन्ध्यया वा नायिकया आकृष्टेभ्य: अवशिष्टा: ये स्वकरा: आत्मकिरणा: तेषां परिकरै: समूहै: स्पष्टा स्फुटं दृष्टा हैम्न: सुवर्णस्य अरा: चक्रदण्डविशेषा: तेषां पङ्क्ति यस्य स: अर्कं इत्यस्य विशेषणम्। दिक्चक्रं दिशां चक्रं अथवा दिगेव चक्रं व्याकृष्य नयति समीपमानयति अस्तचितिभृति अस्ताचले। अत्रायमाशय:—सूर्य्यस्य रथे चक्रमेकं विद्यते, एकचक्ररथेन भुवनस्य दीर्घं पन्थानमतिक्रम्य श्रान्तजन इव अस्ताचल-स्थित: सूर्य्य: कथं पुन: तेनैव रथेन सुदूरमुदयाचलं प्राप्स्यति इति चिन्तया दिग्रूपकं चक्रमाकृष्य तत्र सन्ध्याकालीनान् अवशिष्टान् अरुणकिरणरूपान् अरान् योजयन्निव प्रातर्भ्रमणसौकर्य्यार्थं स्वरथस्य एकचक्रत्वं निराकरोतीव। अत्रोत्प्रेचालङ्कार:। स्रग्धरा वृत्तम् ॥५॥

यात इति। हे पद्मनयने, (सरसीपचे) पद्मं नयनं यस्या: सा तत्सम्बोधने (नायिका-पचे) पद्ममिव नयनं यस्या: सा। यात: अस्मि गच्छामीत्यर्थ:; मम एष समय: गन्तु-मित्यर्थ:। सुप्ता (सरसीपचे) मुकुलिता (नायिकापचे) शयिता। मया प्रति-बोधनीया (सरसीपचे) विकासितव्या (नायिकापचे) सङ्केतकाले एवागम्य जागरयि-

तव्या । इति इव एवंप्रकारेण कथयन्निव सूर्य्यः कश्चन नायको वा अस्तमस्तकनिविष्टकरः (सूर्य्यपक्षे) अस्ते अस्ताचले निविष्टाः स्थापिताः कराः किरणाः यस्य सः (नायकपक्षे) अस्तं शोकेनाधो नमितं यत् मस्तकं तत्र निविष्टः हस्तः यस्य शोकापनोदनार्थमित्यर्थः । सरोरुहिण्याः पद्मसरसः पद्मिन्या वा प्रत्यायनां विश्वासजननं करोति इव इत्युत्प्रेक्षा । वसन्ततिलकावृत्तम् । श्लेषसमासोक्त्युत्प्रेक्षाणां सङ्करः ॥ ६ ॥

प्रियतमायाः सङ्केतावसरं सङ्केतकालं प्रतिपालयावः अपेक्षावहे । शोभनं सुष्ठु । बहुलीकृताः विपुलीकृताः विरलायाः वनराज्याः काननश्रेण्याः सन्निवेशः रचना येन । तिमिरसंघात इत्यस्य विशेषणम् । गृहीतेन घनपङ्केण पीवराः स्थूलाः ये वनवराह-महिषाः तद्वत् कृष्णा कृष्णवर्णा छविः कान्तिः यस्य सः तिमिरसंघातः तमःसञ्चयः ।

Prose.—एकचक्रः मे रथः भुवनभ्रान्तिदीर्घम् अध्वानं विलङ्घ्य प्रातः पुनः प्राप्तुं न प्रभवतीति मनसि न्यस्तचिन्तातिभारः सन्ध्याकृष्टावशिष्टस्वकरपरिकरैः स्पष्टहेमारपङ्क्तिः एषः अर्कः अस्तक्षितिभृति अवस्थितः (सन्) दिक्चक्रं आकृष्य नयति इव ॥५॥

पद्मवदने, यातः अस्मि, एषः मम समयः । भवती सुप्ता मया एव प्रतिबोधनीया इति अस्तमस्तकनिविष्टकरः सूर्य्यः सरोरुहिण्याः प्रत्यायनां करोतीव ॥ ६ ॥

Beng. Trans. রাজা—(আনন্দে অবলোকন করিয়া) সখে, ঠিকই লক্ষ্য করিয়াছ। দিবস সমাপ্ত হইয়াছে। কেননা—আমার একচক্রবিশিষ্ট রথ সমস্ত ভুবন ভ্রমণে অতি দীর্ঘপথ অতিক্রমপূর্ব্বক প্রাতঃকালে পুনরায় উদয়াচলে উপস্থিত হইতে পারিবে না এইরূপ মনে করিয়া চিন্তাতিশয়ের দ্বারা অন্তরে ব্যাকুল হইয়া সন্ধ্যাকর্ত্তৃক আকর্ষণাবশিষ্ট (আকৃষ্ট হওয়া সত্ত্বেও অবশিষ্ট) সুস্পষ্ট সুবর্ণনির্ম্মিত অরপঙ্‌ক্তিতুল্য —নিজ কিরণসমূহকে আকর্ষণপূর্ব্বক অস্তাচলশিখরে অবস্থিত সূর্য্যদেব যেন দিক্‌চক্রকে নিজের সমীপে অনায়ন করিতেছেন ।৫।

পুনশ্চ—

'হে পদ্মমুখি, আমার সময় হইয়া আসিয়াছে, আমি এখন যাইতেছি। পুনরায় সুপ্ত (মুকুলিত) অবস্থায় তোমাকে আমিই প্রতিবোধিত করিব'—এইরূপে অস্তাচলশিখরে (অথবা শোকের দ্বারা অবনত মস্তকে) নিজের কর (কিরণ বা হস্ত) স্থাপন করিয়া সূর্য্যদেব সরসীকে (অথবা, পদ্মিনীকে) সান্ত্বনা দিতেছেন ।৬।

N. B. [এখানে কোন নায়ক যেন নায়িকার শোকাবনত মস্তকে হাত দিয়া আশ্বাস

বাক্য বলিতেছেন,—'পদ্মমুখি, এখন আমি যাইতেছি, আমার সময় হইয়াছে। পুনরায় আমি তোমাকে সুপ্ত অবস্থায় জাগরিত করিব'।]

এখন গাত্রোত্থান কর, এস, সেই মাধবীলতামণ্ডপে যাইয়া প্রিয়ার সঙ্কেতকাল পর্য্যন্ত অপেক্ষা করি।

বিদূষক—উত্তম বলিয়াছেন। (গাত্রোত্থান করতঃ অবলোকন করিয়া) হে বয়স্য, দেখুন দেখুন, এই বিরল বনরাজিকে, যেন বহুলরূপে ঘন সন্নিবিষ্ট করিয়া ঘন পঙ্ক-লেপনহেতু (কৃষ্ণবর্ণ) স্থূলকায় বন্যবরাহও মহিষের ন্যায় কৃষ্ণবর্ণ তিমিরসংঘাত পূর্ব্ব-দিককে আচ্ছাদিতকরতঃ অগ্রসর হইতেছে।

Eng. Trans. King—You have well observed, my friend. The day has come to an end.

For,

The sun, burdened with anxieties to the extreme in his mind, as to the fact that—his one-wheeled chariot, having traversed the long circuit of the way round the world, would not be able to resume its course again in the morning, calls in the remainder of his rays already absorbed by the evening and taking his seat on the summit of the Setting-mountain draws near the wheel of the quarters, as it were, with the visible golden spokes (in the shape of golden rays). 5.

Again, "Adieu, my lotus-faced beloved, my hour is come and I must depart. I and I alone shall disturb your slumber" —thus the Sun having placed his rays on the summit of the Setting-mountain (or on the head down with sorrow) appears to have consoled the lotus-pond. (or, lotus-plant) 6.

Now, let us rise and wait for the time of assignation (tryst) of my beloved after going to that bower of the Mádhavi creeper.

Jester—You have spoken well—(Rises up and looking) Behold behold, my friend, a thick gloom covering the face of the eastern direction spreads forward—the gloom that appears as black as the wild boars and buffaloes besmeared

with a thick mud-coat and that renders the sparsely set rows of the thickets to form one compact mass.

राजा—(सहर्षं समन्तादवलोक्य) वयस्य ! सम्यगुपलक्षितम् । तथाहि—

पुरः पूर्वामेव स्थगयति ततोऽन्यामपि दिशं
क्रमात् क्रामन्नद्रिद्रुमपुरविभागांस्तिरयति ।
उपेतः पीनत्वं तदनु च जनस्येक्षणपथं[1]
तमःसङ्घातोऽयं हरति हरकण्ठद्युतिहरः ॥७॥
तदादेशय मार्गम् ।

विदूषक—एदु एदु पिअवअस्सो । (क)

(इति परिक्रामतः)

विदूषकः—(निरूप्य) भो वअस्स ! एदं क्खु समासण्णबहुल-पादवदाए[2] पिंडीकदंधकारं विअ मअरंदुज्जाणं । ता कधं एत्थ मग्गो लक्खीअदि ? (ख)

राजा—(गन्धमाघ्राय) वयस्य ! गच्छाग्रतः । ननु सुपरिज्ञात एवात्र मार्गः । तथाहि—

पालीयं[3] चम्पकानां नियतमयमसौ सुन्दरः सिन्धुवारः
सान्द्रा वीथी तथेयं बकुलविटपिनां पाटला पङ्क्तिरेषा ।
आघ्रायाघ्राय गन्धं विविधमधिगतैः पादपैरेवमस्मिन्
व्यक्तिं पन्थाः प्रयाति द्विगुणतरतमोऽनिह्नुतोऽप्येष चिह्नैः ॥८॥

(क) एतु एतु प्रियवयस्यः ।

(ख) भो वयस्य ! एतत् खलु समासन्न बहुलपादपतया पिण्डीकृताक्रान्तान्धकारम् इव मकरन्दोद्यानम् । तत् कथमत्र मार्गः लक्ष्यते ?

1. भुवनस्येक्षणफलं । 2. संसत्तबहुलपादवलदाहिं । 3. आलीयं ।

(उभौ परिक्रामतः)

विदूषकः—भो ! एदं क्खु णिपडंतमत्तमहुअरबउल-कुसुमामोदवासिददिसामुहं[1] मसिणमरगअमणिसिलाकुट्टिम-सुहाअंतचरणसंचारसूइदं तं ज्जेव्व माहवीलदामंडवं संपत्तह्म[2] । ता इह ज्जेव्व चिट्ठदु भवं जाव अहं देवीवेसधारिणीं साअरिअं गेह्णिअ लहुं आअच्छामि । (क)

राजा—वयस्य ! तेन हि त्वर्यताम् ।

विदूषकः—वअस्स ! मा उत्तम्म । एसो आअदोह्मि । (ख)

(इति निष्क्रान्तः)

राजा—तावदहमप्यस्यां मरकतशिलावेदिकायामुपविश्य प्रियायाः सङ्केतसमयं प्रतिपालयामि । (उपविश्य सचिन्तम्) अहो ! कोऽपि कामिजनस्य स्वगृहिणीसमागमपरिभाविनोऽभिनव-जनं प्रति पक्षपातः !

(क) भोः, एतत् खलु निपतन्मधुकरबकुलकुसुमामोदवासितदिशामुखं मसृण-मरकतमणिशिलाकुट्टिमसुखायमानचरणसञ्चारसूचितं तदेव माधवीलतामण्डपं सम्प्राप्ताव: । तदिह एव तिष्ठतु भवान् यावदहं देवीवेशधारिणीं सागरिकां गृहीत्वा लघु आगच्छामि ।

(ख) वयस्य, मा उत्ताम्य । एष आगतोऽस्मि ।

सहर्षं सानन्दं तस्य कारणं हि सङ्केतकालप्राप्तिः ।

पुर इति । पुरः अग्रे हरकण्ठद्युतिहरः हरकण्ठस्य शिवकण्ठस्य द्युतिः कान्तिः नीलत्वं हलाहलविषयोगादित्यर्थः । ·एवंभूतः तमःसङ्घातः तमःसञ्चयः पूर्वां दिशं

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1. कुसुमामोदवासिददसदिसं । 2. संपत्तम्ह ।

स्थगयति आच्छादयति वध्नातीति यावत् । ततः अन्यामपि दिशं स्थगयति इत्यर्थः । क्रमात्-क्रामन् सञ्चरन् । अद्रिः पर्व्वतः द्रुमः वृक्षः पुरविभागाश्च नगरविभागाश्च तान् तिरयति आच्छादयति । ततः पीनत्वं स्थूलत्वम् उपेतः तदनु ततः इत्यर्थः जनस्य ईक्षणपथं दृष्टिपथं हरति ॥ स्वभावोक्तिरलङ्कारः । शिखरिणी वृत्तम् ॥७॥

बहुलपादपतया वृक्षबहुलतया । पिण्डीकृतान्धकारं घनीभूतान्धकारं वृक्षाणां निरन्तर-सन्निविष्टतया इत्यर्थः । पुष्पगन्धेन मार्गं निश्चिनोति पालीयमिति । इयं चम्पकानां चम्पकवृक्षाणां पाली पङ्क्तिः । सिन्धुवारः वृक्षविशेषः सान्द्रा घना बकुलविटपिनां वीथी पङ्क्तिः । पाटलानां पाटलवृक्षाणाम् एषा पङ्क्तिः । एवं विविधं गन्धम् आघ्राय वीप्सायां द्विरुक्तिः । अधिगतैः ज्ञातैः पादपैः वृक्षैः कारणैः द्विगुणतरेण तमसा निरुद्धः आच्छादितः अपि एषः पन्थाः चिह्नैः गन्धादिभिरित्यर्थः । व्यक्तिम् अभिव्यक्तिं सुस्पष्टतामिति यावत् । प्रयाति । स्रग्धरा वृत्तम् ॥८॥ निपतन्तः मधुकराः यस्मिन् तत् । बकुलकुसुमानाम् आमोदेन गन्धेन वासितं सुगन्धीकृतं दिशां मुखानि यस्मिन् तत् । मरकता अश्मकाः मरकतमणयः तैः निर्म्मितं यत् शिलाकुट्टिमं बद्धभूमिः तस्मिन् सुखायमानाः सुखमनुभवन्तः चरणसञ्चाराः पादविक्षेपाः तैः सूचितं माधवीलतामण्डपम् । लघु शीघ्रम् । स्वगृहिण्या स्वस्त्रिया यः समागमः तं परिभावयति तिरस्करोति । यः तस्य पक्षपातः आयत्तातिशयः ।

Prose order :—हरकण्ठद्युतिहरः अयं तमःसंघातः पुरः पूर्व्वामेव दिशं स्थगयति ततः अन्यामपि (दिशं स्थगयति) क्रमात् क्रामन् अद्रिद्रुमपुरविभागान् तिरयति । तदनु पीनत्वम् उपेतः जनस्येक्षणपथं हरति (पाठान्तरे—भुवनेक्षणफलं हरति) ॥७॥

नियतमियं चम्पकानां पाली, अयम् असौ सुन्दरः सिन्धुवारः, तथा इयं बकुलविटपिनां सान्द्रा वीथी, एषा पाटला पङ्क्तिः । एवं विविधगन्धम् आघ्राय आघ्राय अधिगतैः पादपैः चिह्नैः द्विगुणतरतमोनिरुद्धः अपि एषः पन्थाः व्यक्तिं प्रयाति ॥८॥

Beng. Trans. রাজা—(আনন্দের সহিত চারিদিকে অবলোকন করিয়া) বয়স্য, ঠিকই লক্ষ্য করিয়াছ । কেননা, হরকণ্ঠদ্যুতিহারী এই তমোরাশি আগে পূর্ব্বদিক্ তারপর অন্যদিক্ আচ্ছন্ন করিয়া ক্রমে ক্রমে অগ্রসর হইতে হইতে পর্ব্বত বৃক্ষ ও জনপদের

বিভিন্নাংশ অদৃশ্য করিয়া ফেলিতেছে। তাহার পর ক্রমশঃ ঘন হইয়া ইহা লোকের দৃষ্টিপথ রোধ করিতেছে। (পাঠান্তরে—ভুবনবাসীদিগের দৃষ্টির ফল হরণ করিতেছে) ॥৭॥

এখন পথ প্রদর্শন কর।

বিদূষক—প্রিয়বয়স্য, এই দিকে আসুন।

(উভয়ে পরিক্রমণ করিলেন)

বিদূষক—(ভালভাবে দেখিয়া) হে বয়স্য, বৃক্ষবাহুল্যহেতু পিণ্ডীকৃত অন্ধকারতুল্য (ঘনান্ধকারে পূর্ণ) এই যে মকরন্দোদ্যান নিকটবর্ত্তী হইয়া উঠিয়াছে। এখন এখানে কিরূপে পথ দেখিতে পাওয়া যাইবে ?

রাজা—(গন্ধ আঘ্রাণ করিয়া) বয়স্য, আগে আগে যাও। এখানে পথ অতি সুপরিচিত। কেননা—

এইটি নিশ্চয়ই চম্পকের শ্রেণী, এটি সুন্দর সিন্ধুবার বৃক্ষ। এইটি বকুলবৃক্ষসমূহের ঘনপঙ্ক্তি। আর এইটি হইতেছে পাটলবৃক্ষসমূহের বীথী। এইস্থানে পথ দ্বিগুণতর অন্ধকারের দ্বারা আবৃত হইলেও (এইরূপ) বিবিধ গন্ধ আঘ্রাণ করিতে করিতে অভিজ্ঞাত পাদপচিহ্নের দ্বারা উহা অভিব্যক্ত হইতেছে (সুস্পষ্টভাবে চিনিতে পারা যাইতেছে) ॥৮॥

(উভয়ে পরিক্রমণ করিলেন)

বিদূষক—হে বয়স্য, আমরা সেই মাধবীলতামণ্ডপে আসিয়া পৌঁছিয়াছি। ইহাতে মধুকরসমূহ উড়িয়া বেড়াইতেছে। বকুলপুষ্পের আমোদে দিঙ্মণ্ডল সুবাসিত হইয়া উঠিয়াছে এবং মসৃণ-মরকতমণিনির্ম্মিত শিলাকুট্টিমে পাদসঞ্চারে সুখানুভূতির দ্বারা ইহা যে সেই মাধবীলতামণ্ডপ তাহা সূচিত করিয়া দিতেছে। এখন আপনি এইস্থানে অবস্থান করুন। ততক্ষণে বাসবদত্তার বেশধারিণী সাগরিকাকে লইয়া আমি শীঘ্র ফিরিয়া আসিতেছি।

রাজা—বয়স্য, তাহা হইলে সত্বর যাও।

বিদূষক—বয়স্য, উৎকণ্ঠিত হইবেন না। আমি এখনই আসিতেছি।

(নিষ্ক্রান্ত)

রাজা—আমি ততক্ষণে মরকতশিলানির্ম্মিত বেদিকার উপর উপবেশন করিয়া প্রিয়ার সঙ্কেতকালের জন্য অপেক্ষা করি। (উপবেশন করিয়া চিন্তা করিতে করিতে) অহো, কি আশ্চর্য্য! কামী ব্যক্তিরা নিজ গৃহিণীর সহিত সমাগমকে উপেক্ষা করিয়া অভিনব (প্রিয়) জনের প্রতি আদরাতিশয় (দেখাইয়া থাকেন)।

Eng. Trans. King—(Looking around with joy) My friend, you have observed rightly. For—

This deepening gloom stealing the hue of Shiva's neck first gathers in (covers up) the east and then gradually spreading over other regions even, obscures the distinction of mountains trees and towns, and then becoming intenser at last obstructs the view-path of the people. 7.

Now, show the path.

Jester —Come this way, my dear friend !

(Both go round)

Jester—My friend, near at hand is the Makaranda garden, looking like (i. e., enveloped with) a mass of darkness due to the over-growth of trees. How is the way to be found out here ?

King—(Smelling) My friend, advance. Well, the path is well known here. For—

The row of the Champaka trees is here, and now here is that beautiful Sindhuvára tree ; we pass the dense avenue of the Bakula trees and here is the row of the Pátala trees. Now, by smelling the various odours (of) these trees, which serve as the indicators thus come to be known, the path becomes manifest, even though it were concealed by twice the present gloom. 8.

(Both go round)

Jester—Ha, here we are entering the Mádhavi-bower, which the maddened blackbees are rushing to, in which all directions are being perfumed by the fragrance of the Bakula flowers, and which is indicated by the easy gliding of the foot-steps on the smooth pavements set with emerald gems. Do you remain here while I shall return immediately with Ságariká disguised as the Queen.

King—Then please hasten.

Jester—My friend, do not be impatient. I am just coming.

King—In the meantime I shall take my seat on this emerald-slab and wait for the time appointed by my beloved. (Sitting in a pensive mood) Oh, how the love-stricken persons are greatly inclined to their newly wooed beloved persons abandoning (disregarding) the union with their old loves.

तथाहि--

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता
घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ ।
वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो
रमयतितरां सङ्केतस्था तथापि हि कामिनी ॥८॥

अये ! कथं चिरयति वसन्तकः ? तत् किं नु खलु विदितः स्यादयं वृत्तान्तो देव्या वासवदत्तया ?

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हंजे कंचणमाले ! सच्चं ज्जेव्व मह वेसधारिणी भविअ साअरिआ अज्जउत्तं अहिसरिस्सदि ? (क)

काञ्चनमाला—कधं अण्णधा भट्टिणीए णिवेदीअदि ? अहवा चित्तसालिआदुवारे उपविट्ठो वसंतओ ज्जेव्व दे पच्चअं उप्पादइस्सदि । (ख)

(क) हञ्जे काञ्चनमाले, सत्यमेव मम वेशधारिणी भूत्वा सागरिका आर्यपुत्रम् अभिसरिष्यति ?

(ख) कथमन्यथा भर्त्र्यै निवेद्यते ? अथवा चित्रशालिकाद्वारे उपविष्टो वसन्तक एव ते प्रत्ययम् उत्पादयिष्यति ।

वासवदत्ता—तदो तहिं ज्जेव्व गच्छह्म। (क)

काञ्चनमाला—एदु एदु, भट्टिणी ! (ख)

(इति परिक्रामतः)

(ततः प्रविशत्युपविष्टः कृतावगुण्ठनो वसन्तकः)

विदूषकः—(कर्णं दत्त्वा) जह अअं चित्तसालिआदुवारे पद-सद्दो सुणीअदि तह तक्केमि आअदा साअरिआत्ति। (ग)

काञ्चनमाला—भट्टिणि ! इअं सा चित्तसालिआ। ता जाव वसंतअस्स सण्णं करोमि[1]। (घ)

(इति छोटिकां ददाति)

विदूषकः—(सहर्षमुपसृत्य सस्मितम्) सुसंगदे, सरिसो क्खु तुए किदो कंचणमालाए वेसो ! अध साअरिआ कहिं दाणिं ? (ङ)

काञ्चनमाला—(अङ्गुल्या दर्शयन्ती) णं एसा। (च)

विदूषकः—(दृष्ट्वा सविस्मयम्) एसा फुड़ं ज्जेव्व वासव-दत्ता ! (छ)

(क) ततः तत्र एव गच्छावः।

(ख) एतु एतु, भर्त्री।

(ग) यथा अयं चित्रशालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयामि आगता सागरिका इति।

(घ) भर्त्रि, इयं सा चित्रशालिका। तद् यावद् वसन्तकस्य संज्ञां करोमि (ददामि)।

(ङ) सुसङ्गते, सदृशः खलु त्वया कृतः काञ्चनमालाया वेशः ! अथ सागरिका कुत्र इदानीम् ? (च) ननु एषा।

(छ) एषा स्फुटमेव वासवदत्ता !

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1. देमि।

वासवदत्ता—(साशङ्कमात्मगतम्) कहं पच्चभिण्णादाह्मि[1] एदेण ! ता गमिस्सं । (इति गन्तुमिच्छति) (क)

विदूषकः—[2]भोदि साअरिए ! इदो आअच्छ । (ख)

(क) कथं प्रत्यभिज्ञातास्मि एतेन ! तद् गमिष्यामि ।

(ख) भवति सागरिके, इत आगच्छ ।

प्रणयेति । सङ्केतस्था सङ्केतस्थानमागता कामिनी प्रणयविशदां प्रेमार्द्रां दृष्टिं शङ्किता वक्त्रे न ददाति । तस्मात् अनुरागातिशयात् कण्ठाश्लेषे कण्ठालिङ्गने पयोधरौ स्तनौ घनं न घटयति योजयति । प्रयत्नधृतापि गच्छामीति बहुशः अनेकशः वदति । तथापि सा रमयतितराम् अतिशयेन आनन्दयति एव । हरिणी वृत्तम् । 'नसमरसला गः षड्वेदैर्हयैर्हरिणी मता' इति लक्षणात् ॥९॥ प्रत्ययं विश्वासम् । छोटिका तर्ज्जनीमध्यमाङ्गुष्ठैः कृतः शब्दविशेषः नाम ॥

Beng. Trans. রাজা—কেননা, সঙ্কেতস্থানে (আগতা অভিসারিকা) কামিনী শঙ্কিতা হইয়া মুখ প্রতি প্রণয়বিশদ দৃষ্টিপাত করে না, কণ্ঠালিঙ্গনের সময় গাঢ়ভাবে স্তনযুগলদ্বারা বক্ষঃস্থল নিপীড়িত করে না, অতি যত্নে ধরিয়া রাখিলেও বার বার 'যাই যাই' বলিতে থাকে, তাহা হইলেও (সঙ্কেতস্থা) সে (রমণী) অধিকতর আনন্দ দান করিয়া থাকে ।৯।

আচ্ছা, বসন্তক কেন দেরী করিতেছে ? তাহা হইলে কি দেবী বাসবদত্তা এই ব্যাপার জানিতে পারিয়াছেন ?

(বাসবদত্তা ও কাঞ্চনমালার প্রবেশ)

বাসবদত্তা—কাঞ্চনমালে, সত্যই কি সাগরিকা আমার বেশ ধারণ করিয়া আর্যপুত্রের নিকট অভিসারে গমন করিবে ?

কাঞ্চনমালা—ভর্ত্রীর কাছে কি অন্যরূপ (মিথ্যা) কিছু নিবেদন করা যায় ? অথবা এই চিত্রশালাদ্বারে উপবিষ্ট বসন্তককে দেখিলেই আপনার বিশ্বাস হইবে ।

1. আদাম্হি । 2. (ছোটিকাং দত্ত্বা) ।

বাসবদত্তা—তাহা হইলে সেইখানেই যাই চল।

কাঞ্চনমালা—দেবি, এইদিকে আসুন।

(উভয়ের পরিক্রমণ)

(অবগুণ্ঠিত মস্তকে উপবিষ্ট বসন্তকের প্রবেশ)

বিদূষক—(কর্ণপাত করিয়া) যেহেতু এই চিত্রশালাদ্বারে পদশব্দ শুনা যাইতেছে তাহাতে মনে হয় সাগরিকা আসিয়াছে।

কাঞ্চনমালা—ভর্ত্রি, এই সেই চিত্রশালিকা। তা হ'লে বসন্তককে ইসারা করি।

(তুড়ি দিল)

বিদূষক—(সানন্দে অগ্রসর হইয়া সহাস্যে) সুসঙ্গতে, তুমি কাঞ্চনমালার বেশ ভাল ভাবেই করিয়াছ! সাগরিকা এখন কোথায়?

কাঞ্চনমালা—(অঙ্গুলিদ্বারা দেখাইয়া) এই যে তিনি।

বিদূষক—(দেখিয়া সবিস্ময়ে) এযে স্পষ্ট বাসবদত্তা!

বাসবদত্তা—(আশঙ্কার সহিত স্বগত) আমাকে কি এ চিনিতে পারিয়াছে? তাহা হইলে (এখন) যাই। (যাইতে ইচ্ছা প্রকাশ)

বিদূষক—আর্য্যে সাগরিকে, এইদিকে আসুন।

Eng. Trans. For, an amorous (but timid) damsel that comes (for the first time) to the place of assignation, does not cast a glance limpid with love on the face (of the lover); does not allow her breasts to be warmly pressed (or, press her breasts warmly) at the time of embrace out of love; and though firmly seized with effort she mutters very often, 'Let me go.' Still such a damsel at a tryst gives her beloved much pleasure. 9. Ah! why Vasantaka delays?

Surely Queen Vásavadattá has not heard of our design? (Lit: Then, is this affair known to the Queen Vásavadattá?)

(Enter Vásavadattá and Kánchanamálá)

Vásava—Oh, Kánchanamálá? Can it be possible that Ságariká is to meet my Lord in assignation being disguised in my attire?

Kánchanmálá—How is it possible to make any misrepresentation to your ladyship? Vasantaka, seated at the door of the picture-gallery, will surely create your belief.

Vásava—Then, let us be thither.

(Both go round)

(Enter veiled Vasantaka seated)

Jester—(Hearing) As the tread of the feet is heard at the door of the picture-gallery, I think Ságariká is come.

Kánchanamálá—This is the picture-gallery, Madam. Now, let me beckon to Vasantaka (snaps her fingers).

Jester—(Approaching with joy) Ha, Susangatá, you have fittingly taken up the guise of Kánchanamálá! Where is Ságariká now?

Kánchanamálá—(Pointing with her fingers) There she is.

Jester—(Looking with surprise) Why, this is clearly Vásavadattá herself!

Vásava—(Alarmed and apart) How now, am I recognized by him? Then, let me depart. (About to go)

Jester—Oh! Lady Ságarika, come this way.

(वासवदत्ता विहस्य काञ्चनमालामवलोकयति)

काञ्चनमाला—भट्टिणि ! एव्वं । (सयवाध्यांगुल्या विदूषकं तर्जयन्ती) हदास ! सुमरिस्ससि एदं[1] वअणं । (क)

विदूषकः—तुवरदु तुवरदु साअरिआ । एसो क्खु पुव्वदिसादो उग्गच्छदि भअवं मिअलंछणो ।[2] (ख)

(क) भर्त्रि, एवम् । हताश, स्मरिष्यसि एतत् वचनम् ।

(ख) त्वरतां त्वरतां सागरिका । एष: खलु पूर्व्वदिश उद्गच्छति भगवान् मृगलाञ्छन: ।

1. सत्तवी एदं । 2. परिक्कामति ।

वासवदत्ता—(ससम्भ्रममपवार्य्य) भअवं मिअलंछण ! णमो दे। मुहुत्तअं दाव ओवारिदसरीरो होहि, जेण पेक्खामि से भावाणुवंधं। (क)

(सर्व्वे परिक्रामन्ति)

राजा—(सौत्कण्ठमात्मगतम्) उपस्थितप्रियासमागमस्यापि किमिदमत्यर्थमुत्ताम्यति मे मनः !

अथवा—

तीव्रः स्मरसन्तापो न तथादौ बाधते यथासन्ने ।
तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः ॥१०॥

विदूषकः—(आकर्ण्य[1]) भोदि साअरिए ! एसो क्खु पिअवअस्सो तुमं ज्जेव्व उद्दिसिअ उक्कंठानिब्भरं मंतेदि। ता चिट्ठ तुमं। निवेदमि से तुह्मागमणं। (ख)

(वासवदत्ता शिरःसंज्ञां ददाति[2])

विदूषकः—(राजानमुपसृत्य) भो वअस्स ! दिट्ठिआ वड्ढसे। एसो क्खु मए आणीदा साअरिआ। (ग)

राजा—(सहर्षं सहसोत्थाय) वयस्य ! क्वासौ क्वासौ ?

(क) भगवन् मृगलाञ्छन ! नमस्ते। मुहूर्त्तकं तावत् अपवारित-(अपावृत)-शरीरो भव, येन अस्य भावानुबन्धं प्रेक्षे।

(ख) भवति सागरिके, एष खलु प्रियवयस्यस्त्वामेव उद्दिश्य उत्कण्ठानिर्भरं मन्त्रयते। तत् तिष्ठ त्वम्। निवेदयामि अस्मै तवागमनम्।

(ग) भो वयस्य, दिष्ट्या वर्द्धसे। एषा खलु मया आनीता सागरिका।

1. कर्णं दत्त्वा। 2. शिरश्चालयति। 3. सवाष्पमपवार्य्य।

विदूषकः—(सभूभङ्गम्) णं एसा । (क)

राजा—(उपसृत्य) प्रिये सागरिके !

शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ
रम्भागर्भनिभं तवोरुयुगलं बाहू मृणालोपमौ ।
इत्याह्लादकराखिलाङ्गि ! रभसान्निःशङ्कमालिङ्ग्य मा-
मङ्गानि त्वमनङ्गतापविधुराण्येह्येहि निर्वापय ॥ ११॥

वासवदत्ता—(अपवार्य्य) कंचणमाले ! एव्वं सम्रं मंतेदि अज्जउत्तो ! पुणोवि मं कहं आलविस्सदित्ति अहो अच्छरिअं ! (ख)

काञ्चनमाला—(अपवार्य्य) भट्टिणि ! एव्वं णेदं । किं उण अवरं साहसिआणं पुरिसाणं ण संभावीअदि ! (ग)

(क) ननु एषा ।

(ख) काञ्चनमाले, एवं स्वयं मन्त्रयते आर्य्यपुत्रः ! पुनरपि मां कथं आलपिष्यतीति अहो आश्चर्य्यम् !

(ग) भर्त्रि, एवं न्विदम् । किं पुनरपरं साहसिकानां पुरुषाणां न सम्भाव्यते !

तर्जयन्तौ भर्त्सयन्तौ । मृगलाञ्छनः मृगाङ्कश्चन्द्र इति यावत् । अपावृतशरीरः गोपायितदेहः । भावानुबन्धम् अनुरागातिशयम् । उत्ताम्यति उत्कण्ठते । तीव्र इति । तीव्रः अतिशयः । स्मरसन्तापः कामदाहः । आदौ प्रथमदर्शनसमये । बाधते पीड़ां ददाति । आसन्ने समीपवर्त्ति-प्रियसमागमे इत्यर्थः । प्रावृषि वर्षासु अभ्यर्णजलागमः अभ्यर्णः आसन्नः जलागमः यस्मिन् सः दिवसः यथा नितरां सातिशयं तपति तापं ददाति । आर्य्यावृत्तम् । दृष्टान्तालङ्कारः, उपमानोपमेययोः बिम्बानुबिम्बत्वात् ॥१०॥

उत्कण्ठानिर्भरं उत्कण्ठा निर्भरा सातिशया यस्मिन् तत् राजदन्तादित्वात् परनिपातः । मन्त्रयते कथयति । शिरःसंज्ञां मस्तकचालनेन सङ्केतम् इत्यर्थः । शीतांशुरिति । शीतांशुः

चन्द्रः। हृशौ चक्षुषी। रम्भागर्भम् रम्भायाः कदल्याः गर्भः अन्तर्भागः एतेन शैत्यातिशयः व्यज्यते। आह्लादकराखिलाङ्गि आह्लादकराणि अरसन्तापप्रशमनहेतुभूतत्वात् अखिलानि अङ्गानि यस्याः सा। रभसात् बलेन। निःशङ्कं निःसङ्कोचं यथा तथा। निःशङ्कम् इत्यनेन स्थानस्य निभृतत्वं व्यज्यते। माम् आलिङ्ग्य समाश्लिष्य। अनङ्गतापविधुराणि मदनदाह-व्याकुलानि अङ्गानि मम त्वं एह्येहि सत्वरमागच्छ आभीक्ष्ण्ये द्विर्वचनम्। निर्व्वापय प्रशमय शीतलीकुरु। शार्दूलविक्रीडितं वृत्तम्। शृङ्गाररसः। रूपकोपमे चालङ्कारौ ॥११॥

Prose order—तीव्रः स्मरसन्तापः न तथा आदौ बाधते यथा आसन्ने। प्रावृषि अभ्यर्णजलागमः दिवसः तपति ॥ १० ॥

शीतांशुः तव मुखम्, उत्पले तव दृशौ, तव करौ पद्मानुकारौ, रम्भागर्भनिभं तव ऊरुयुगलं, मृणालोपमौ तव बाहू इति हे आह्लादकराखिलाङ्गि! त्वं मां निःशङ्कम् आलिङ्ग्य अनङ्गतापविधुराणि अङ्गानि निर्व्वापय ॥११॥

Beng. Trans. (বাসবদত্তা হাসিয়া কাঞ্চনমালার দিকে তাকাইলেন)

কাঞ্চনমালা—দেবি, এইরূপই বটে! (অঙ্গুলী দ্বারা বিদূষককে শাসাইতে শাসাইতে অনুচ্চস্বরে) অরে হতভাগা! এই কথাটি স্মরণ করিতে হইবে।

বিদূষক—সাগরিকে, শীঘ্র শীঘ্র চলুন। এই যে পূর্ব্বদিক্ হইতে ভগবান্ চন্দ্রদেব উদিত হইতেছেন।

বাসবদত্তা—(শশব্যস্তে—অনুচ্চস্বরে) ভগবন্ চন্দ্রদেব! তোমাকে নমস্কার। এখন কিছুক্ষণের জন্য প্রচ্ছন্ন থাক, যাহাতে আমি ইঁহার অনুরাগাতিশয় দর্শন করিতে পারি।

(সকলে পরিক্রমণ করিলেন)

রাজা—(উৎকণ্ঠার সহিত—স্বগত) প্রিয়সমাগমের সময় উপস্থিত হইলেও আমার মন এত উৎকণ্ঠিত হইতেছে কেন! অথবা,—

অভিমত জন সন্নিহিত হইলে মদনসন্তাপ যতটা পীড়িত করে প্রথমে ততটা করে না। বর্ষাকালে বৃষ্টিপতনের সময় নিকটবর্ত্তী হইয়া আসিলে দিবাভাগ অত্যন্ত তাপদায়ক হইয়া উঠে। ১০।

বিদূষক—(শুনিয়া) আর্য্যে সাগরিকে, এই যে প্রিয়বয়স্য আপনাকেই লক্ষ্য করিয়া অতিশয় উৎকণ্ঠার সহিত কথা বলিতেছেন। আপনি (এখানে) থাকুন। আপনার আগমনের সংবাদ আমি তাঁহাকে (আগে) নিবেদন করি।

(বাসবদত্তা মস্তক সঞ্চালনে সংকেত করিলেন)

বিদূষক—(রাজার নিকট অগ্রসর হইয়া) হে বয়স্য, আপনার অদৃষ্ট ভাল ! এই যে আমি সাগরিকাকে আনিয়াছি ।

রাজা—(সহসা উঠিয়া) বয়স্য, কোথায়—কোথায় তিনি ?

বিদূষক—(ভ্রুকুটি করিয়া) এই যে তিনি ।

রাজা—(অগ্রসর হইয়া) প্রিয়ে সাগরিকে, তোমার মুখ চন্দ্রের ন্যায়, অক্ষিযুগল উৎপলের ন্যায়, হস্তদ্বয় পদ্মতুল্য, ঊরুযুগল কদলীর অন্তর্ভাগসদৃশ (স্থূল, কোমল ও গৌরবর্ণ) এবং বাহুযুগল মৃণালোপম । এইরূপে তোমার সকল অঙ্গই আহ্লাদদায়ক । (প্রিয়ে) এস এস । আমাকে নির্ভয়ে গাঢ়ভাবে আলিঙ্গন করতঃ আমার মদনসন্তাপ-জনিত ব্যাকুল অঙ্গগুলিকে শীতল কর । ১১ ।

বাসবদত্তা—(অনুচ্চস্বরে) কাঞ্চনমালে, আর্য্যপুত্র নিজে এইরূপ বলিতেছেন ! আশ্চর্য্যের বিষয় এই যে, তিনি আমাকেও আবার কিরূপে সম্বোধন করিবেন !

কাঞ্চনমালা—(অনুচ্চস্বরে) দেবি, ঠিক তাই । যাহারা সাহসিক পুরুষ তাহাদের কাছে কি না সম্ভবপর হয় !

Eng. Trans. (Vásavadattá smiles and looks at Kánchanamálá)

Kánchanamálá—Madam, so it is. (Apart and threatening the Jester with her forefinger) Ah, rogue (lit., disappointed) you will have cause to remember these (your) words.

Jester—Haste, haste Ságariká ! the deer-marked deity (moon) rises in the eastern direction.

Vásavadattá—(With haste and apart) Oh deer-marked deity, I bow to thee. Be pleased to hide yourself (lit., your frame) for a moment, so that I may know the state of his feelings.

(All go round)

King—(With anxiety to himself) Why is my heart so much agitated when the union with my fair one is near at hand ? Or, the heat of love afflicts not so much in the beginning as it does when (the union with the beloved) draws nigh ;

just as during the rains the day heats most when the rains are about to descend. 10.

Jester—(Hearing) Lady Ságariká, here is my friend muttering to himself with extreme anxiety, with yourself alone in view. Please wait (a bit), so that I many anounce your arrival to him.

(Vásavadattá nods assent)

Jester—Fortune is propitious to you, my friend. Here is Ságariká brought by me.

King—(Rising gladly) Friend, where is she ?—Where is she ?

Jester—(Frowning) Here she is.

King—(Approaching) My beloved Ságariká, thy countenance is as (radiant as) the coolrayed moon, thy eyes are two lilies (lotuses), thy hands are (full-blown) lotuses, thy pair of thighs is like the internal part of plantain trees and thy arms are (soft) like lotus-stalks. Come thou, whose whole form is the shrine of ecstasy (lit : all limbs are delightful), come (to my arms) without fear ; embrace warmly and refresh my limbs inflicted with (feverish) affliction caused by the bodiless god. 11.

Vásava—(Aside) Oh Kánchanamálá, my lord himself now speaks in this strain ! It is a wonder, how he will address me again (in this very way) !

Kánchanamálá—It is so indeed, madam ; what else is not possible in these rash men ?

विदूषकः—भोदि साअरिए ! विसद्धा भविअ पिअवअस्सं आलावेहि। अज्जवि दाव से पिअकहाए देवीए वासवदत्ताए

दुव्वअणेहिं कडुइदाइं सोत्ताइं, सुहावेदु मउमहुरवअणोवण्णासो[1]। (क)

वासवदत्ता—(अपवार्यं सरोषस्मितम्[2]) हंजे कंचणमाले! अहं ईदिसी कडुवअणा[3]! अज्जवसंतओ उण पिअंवदो! (ख)

काञ्चनमाला—(अपवार्याङ्गुल्या तर्जयन्ती[4]) हदास, सुमरिस्ससि एदं वअणम्। (ग)

विदूषकः—(विलोक्य) भो वअस्स! पेक्ख पेक्ख—एसो क्खु कुविदकामिणीकवोलसरिसो पुव्वदिसं[5] पआसअंतो उदिदो भअवं मिअलंछणो। (घ)

राजा—(निरूप्य सस्पृहम्) प्रिये, पश्य पश्य—

आरुह्य शैलशिखरं त्वद्वदनापहृतकान्तिसर्व्वस्वः।
प्रतिकर्त्तुमिवोर्द्ध्वकरः स्थितः पुरस्तान्निशानाथः ॥१२॥

ननु प्रिये[6]! किं न दर्शितमनेनोन्नच्छता जडत्वम्[7]?

(क) भवति सागरिके, विश्रब्धा भूत्वा प्रियवयस्यम् आलापय। अद्यापि तावदस्य नित्यरुष्टायाः देव्याः वासवदत्तायाः दुष्टवचनैः कटुकितानि श्रोत्राणि, सुखयतु मृदुमधुरवचनोपन्यासः।

(ख) हञ्जे काञ्चनमाले, अहम् ईदृशी कटुवचना! आर्य्यवसन्तकः पुनः प्रियंवदः!

(ग) हताश, स्मरिष्यसि एतद् वचनम्।

(घ) भो वयस्य, प्रेक्षस्व प्रेक्षस्व—एषः खलु कुपितकामिनीकपोलसन्निभः पूर्व्वदिशं प्रकाशयन् उदितः भगवान् मृगलाञ्छनः।

1. कडुइदा कण्णा, संपदं......महुरवअणोव। 2. सरोषमपवार्य्य। 3 कडु-। 4. अपवार्य्य। 5. सव्वं। 6. अपि च। 7. प्रकृतिजडत्वम्।

कुतः—

किं पद्मस्य रुचिं[1] न हन्ति नयनानन्दं विधत्ते न किं
वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम् ?
वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते[2]
दर्पः स्यादमृतेन चेदिह तवाप्यस्त्येव बिम्बाधरे ॥१२॥

(पातुमिच्छति)

वासवदत्ता—(सरोषमवगुण्ठनपटमपनीय) अज्जउत्त ! सच्चं एव्व अहं साअरिआ ! तुमं उण साअरिओक्खित्तहिअओ सव्वं ज्जेव्व साअरिआमअं पेक्खसि ! (क)

राजा—(दृष्ट्वा सवैलक्ष्यम् अपवार्य) हा धिक् ! कष्टम् ! कथं देवी वासवदत्ता ! वयस्य ! किमेतत् ?

विदूषकः—(सविषादम्) भो वअस्स ! किं अवरं ! अह्माणं जीविदसंसओ जादो एसो । (ख)

राजा—(उपविश्याञ्जलिं बद्ध्वा) प्रिये ! वासवदत्ते ! प्रसीद प्रसीद ।

वासवदत्ता—(तदभिमुखमश्रूणि निपातयन्ती) अज्जउत्त ! मा एव्वं भण । अण्णगदाइं एताइं अक्खराइं । (ग)

(क) आर्य्यपुत्र, सत्यमेवाहं सागरिका ! त्वं पुनः सागरिकोत्क्षिप्तहृदयः सर्व्वम् एव सागरिकामयं प्रेक्षसे !

(ख) भो वयस्य, किमपरम् ! आवयोः जीवितसंशयो जातः एषः ।

(ग) आर्य्यपुत्र, मा एवं भण । अन्यगतानि एतानि अक्षराणि ।

1. रुचं । 2. रभ्युद्गतः ।

विदूषकः—(आत्मगतम्) किं दाणिं एत्थ विरअइस्सं ? भोदु, एव्वं दाव। (प्रकाशम्) भोदि ! महाणुभावा क्खु तुमं। ता खमीअदु दाव एक्को अवराहो पिअवअस्सस्स। (क)

(क) किमिदानीमत्र विरचयिष्यामि। भवतु एवं तावत्। भवति, महानुभावा खलु त्वम्। तत् क्षम्यतां तावत् एकः अपराधः प्रियवयस्यस्य।

हताश मृत इति लौकिकोक्तिः। हता आशा यस्य सः। यस्य आशा नास्ति स मृत एव। कुपिताः याः कामिन्यः तासां कपोलसन्निभः आरक्त इत्यर्थः। मृगलाञ्छनः चन्द्रः। आकृष्येति। निशानाथः चन्द्रः। पुरस्तात् अग्रे शैलशिखरं उदयाचलम् इत्यर्थः। आकृष्य। तव वदनेन अपहृतं चोरितं कान्तिसर्व्वस्वं सौन्दर्य्यैश्वर्य्यं यस्य सः। तादृशः सन् प्रतिकर्त्तुमिव प्रतीकारं कर्त्तुम् इव शैलशिखरम् उदयाचलम् आकृष्य (चन्द्रपक्षे) ऊर्द्ध्वकरः ऊर्द्ध्वं कराः किरणाः यस्य सः अथवा (तपस्विपक्षे) ऊर्द्ध्वम् उत्तोलितः हस्तः यस्य सः स्थितः। यथा कश्चिद् अपहृतसर्व्वस्वः शत्रुमाहन्तुम् उच्चैः स्थानमारुह्य करमुत्तोल्य तिष्ठति, तथायं चन्द्रः त्वद्वदनकान्त्या जितकान्तिः सन् तत्प्रतिचिकीर्षया उदयाचलमारुह्य स्वकरम् ऊर्द्ध्वं प्रेरयतीति आशयः। सर्व्वानुप्राणितोत्प्रेक्षालङ्कारः। आर्य्यावृत्तम् ॥१२॥

जडत्वम् मान्द्यं, जलरूपत्वं वा। चन्द्रस्य जलरूपत्वं पुराणप्रसिद्धम्। किं पद्मस्येति। तव वक्त्रेन्दुः पद्मस्य किं रुचिं शोभां न हन्ति ? अपि तु हन्त्येव इत्यर्थः। नयनानन्दं किं न विधत्ते ? नयनमाह्लादयत्येव। आलोकमात्रेण दृष्टिमात्रेण झषकेतनस्य मीनकेतनस्य कामदेवस्य इत्यर्थः। वृद्धिं न कुरुते किम् ? करोत्येव। अथवा झषकेतनस्य समुद्रस्य वृद्धिं न कुरुते किम् ? चन्द्रोदये समुद्रस्य वृद्धिः भवतीति प्रकृतिनियमात्। तव वक्त्रेन्दौ सति विद्यमाने यद् यस्मात् अयम् अपरः त्वन्मुखचन्द्रापेक्षया अन्यः शीतांशुः चन्द्रः उज्जृम्भते उदेति तत् सर्व्वथा व्यर्थमेव। अमृतेन मे अमृतमस्तीति चन्द्रस्य दर्पः चेत् तदमृतम् तवापि बिम्बाधरे अस्त्येव। एवं पद्मकान्त्यादिहननादिव्यापारे त्वन्मुखचन्द्रस्य पर्य्याप्तत्वात् पुनरस्य चन्द्रस्य तत्कार्य्यकरणार्थमुदयः सर्व्वथा तस्य बुद्धिमान्द्यं प्रकाशयति। रूपकव्यतिरेकावलङ्कारौ। शार्द्दूलविक्रीडितं वृत्तम् ॥१३॥

খিন্নহৃদয়: খিন্নমনা:। জীবিতসংশয়: জীবিতে জীবনবিষয়ে সন্দেহ: অনেন ব্যাপারেণ অনয়া দেব্যা বধরূপ: কোঽপি দণ্ড: বিধাস্যতে ইত্যর্থ:। অন্যগতানি সাগরিকা-গতানি। মহানুভাবা মহান্ অনুভাব: প্রভাব: যস্যা: সা। এক: অপরাধ: সাগরিকা-সন্নিধরূপ: ইত্যর্থ:।

Prose. ত্বদ্বদনাপহৃতকান্তিসর্ব্বস্ব: নিশানাথ: প্রতিকর্ত্তুম্ ইব ঊর্দ্ধকর: শৈলশিখরম্ আরুহ্য স্থিত: ॥১২॥

(তব বক্ত্রেন্দু:) পদ্মস্য রুচিং কিং ন হন্তি? নয়নানন্দং কিং ন বিধত্তে? আলোক-মাত্রেণ ঝষকেতনস্য বা কিং বৃদ্ধিং ন কুরুতে? তব বক্ত্রেন্দৌ সতি যদয়মপর: শীতাংশু: উজ্জৃম্ভতে (তত্) চেত্ অনৃতেন দর্প: স্যাত্ ইহ তবাপি বিম্বাধরে (মত্) অর্পয়েব ॥১৪॥

Beng. Trans. বিদূষক—আর্য্যে সাগরিকে, নির্ভয়ে আপনি প্রিয়বয়স্যের সহিত আলাপ করুন। আজও পর্য্যন্ত নিত্য (নিরন্তর) ক্রুদ্ধা দেবী বাসবদত্তার কর্কশবচনে প্রিয়বয়স্যের কর্ণ দুইটী ঝালা-পালা হইয়াছে। এখন আলাপের মধুর বাক্যপ্রয়োগে সুখ লাভ করুক।

বাসবদত্তা—(অনুচ্চস্বরে—ক্রোধ ও ঈষৎ হাস্যের সহিত) হালা কাঞ্চনমালে, আমি কি এমনই কটুভাষিণী! আর আর্য্য বসন্তক বুঝি খুবই প্রিয়ংবদ!

কাঞ্চনমালা—(অনুচ্চস্বরে অঙ্গুলি প্রদর্শনপূর্ব্বক ভর্ৎসনা করিয়া) হতভাগা, এই বাক্য তোমাকে (পরে) স্মরণ করিতে হইবে।

বিদূষক—(দেখিয়া) হে বয়স্য, দেখুন দেখুন—কুপিত কামিনীর কপোলদেশের ন্যায় (আরক্তবর্ণ) মৃগাঙ্ক পূর্ব্বদিক্‌কে আলোকিত করিয়া উদিত হইয়াছেন।

রাজা—(অবলোকন করিয়া) প্রিয়ে দেখ, দেখ, তোমার বদনের দ্বারা তাহার সমস্ত শোভা অপহৃত হওয়ায় নিশাপতি চন্দ্র যেন প্রতীকার করিবার ইচ্ছায় শৈলশিখরে আরোহণ করিয়া ঊর্দ্ধদিকে কর (কিরণ) প্রসারিতকরতঃ সম্মুখে বিরাজমান রহিয়াছেন। ১২।

প্রিয়ে, এই চন্দ্র উদিত হইয়া কি নিজের জড়ত্বের পরিচয় দেয় নাই? কেননা,—তোমার বদনচন্দ্র কি পদ্মের শোভা বিনষ্ট করিতে পারে না? নয়নের কি আনন্দ বিধান করিতে পারে না? অথবা দর্শনমাত্রেই মীনকেতনের (সমুদ্রের অথবা কামের) বৃদ্ধি সাধন করিতে পারে না? তবে তোমার মুখশশী বিদ্যমান থাকিতে এই যে অপর একটি চন্দ্র উদিত

হইল—যদি তাহার অমৃত আছে বলিয়া অহঙ্কার থাকে, তাহা হইলে তোমার বিম্বাধরেও ত তাহা বিদ্যমান রহিয়াছে॥ ১৩। (অধরপানে উদ্যত)

(N. B. সর্ব্বদা পদ্মের শোভাহরণাদি যাহা চন্দ্রের কার্য্য, তাহা তোমার মুখচন্দ্রের দ্বারাই সম্পন্ন হওয়ায় বর্ত্তমানে উদিত চন্দ্রের কোনও সার্থকতাই নাই। ইহাতেই এই চন্দ্রের জড়ত্বের প্রমাণ প্রকাশ পাইয়াছে।)

বাসবদত্তা—(ক্রোধে অবগুণ্ঠন খুলিয়া) আর্য্যপুত্র, সত্যই আমি সাগরিকা। আর আপনি সাগরিকা দ্বারা বিক্ষিপ্তচিত্ত হওয়ায় সকলপদার্থই সাগরিকাময় দেখিতেছেন!

রাজা—(সবিস্ময়ে লক্ষ্য করিয়া অনুচ্চস্বরে) হায়, কি সর্ব্বনাশ! এযে দেবী বাসবদত্তা! বয়স্য, একি?

বিদূষক—হে বয়স্য, অপর আর কি? আমাদের জীবনসংশয় উপস্থিত হইল।

রাজা—(উপবেশন করিয়া করজোড়ে) প্রিয়ে বাসবদত্তে। প্রসন্ন হও।

বাসবদত্তা—(তাঁহার দিকে চাহিয়া অশ্রু ফেলিতে ফেলিতে) আর্য্যপুত্র, এইরূপ বলিবেন না। এই সমস্ত কথাই অন্য স্ত্রীলোকের উপযোগী।

বিদূষক—(স্বগত) আমি এখন কি মিথ্যা রচনা করিব? যাই হোক্, এইরূপ বলি। (প্রকাশ্যে) আপনি মহাপ্রভাবসম্পন্না। প্রিয়বয়স্যের এই প্রথম অপরাধ ক্ষমা করুন।

Eng. Trans. Jester—Come, madam Ságariká, speak to my friend without reserve (fearlessly). He has had the harsh tones of the constantly angry Queen Vásavadattá grating in his ears even today. Let those ears be now regaled with the melody of (your) sweet words.

Vásava—(Apart—with an angry smile) Oh Kanchanamálá, am I accustomed to speak so harshly! Worthy Vasantaka is indeed very sweet-tongued!

Kánchanamálá—(Apart and threatening with her forefinger) O unfortunate fellow, you will have to recollect this speech (with repentance).

Jester- See my friend, the deer-marked deity with the lustre of the cheeks of a resentful amorous lady is up over-flooding the eastern direction with light.

King—(Looking wistfully) See my love, the lord of the night, being deprived of his entire wealth of radiance through your face, now stands upon the mountain-crest scattering his rays upwards as if with a view to taking vengeance (upon you). 12.

But, my beloved, rising up has he not displayed his foolishness? For,—

Does not your countenance put to shade the beauty of the lotus? Does it not diffuse delight to the eyes? Does it not cause the increase (swelling) of the influence of the fish-bannered god (or of ocean)? Now, inspite of the existence of your moon-like face there arises another moon. If there is (in him) any pride of (possessing the) nectar, the same is also here in your lips. (Attempts to kiss)

Vásavadattá—(Throwing off her veil with anger) My lord, believe me still to be Ságariká truly! You have your heart agitated with the thought of Ságariká and consequently behold Ságariká in everything!

King—(Looking with wonder—apart) Oh fie! Alas, how now, it is Queen Vásavanattá herself! What is this, my friend!

Jester—(Sorrowfully) My friend, what more? My life is in jeopardy now.

King—(Sitting down with folded hands) My beloved Vásavadattá, be pleased, be pleased,

Vásavadattá—(Shedding tears—facing him) My lord, address not thus to me. These words are in reference to another woman.

Jester—(To himself) What shall I now think out (manufacture)? Well, let it be thus. (Aloud) Nay, madam, you are of a noble nature; so it behoves you to forgive this first offence of my dear friend.

वासवदत्ता—अज्ज वसंतअ ! [1]णं पढमसंगमे विग्घं करंतीए मए ज्जेव्व एदस्स अवरद्धं । (क)

राजा—[2]एवं प्रत्यक्षदृष्टव्यलीकः किं ब्रवीमि ! तथापि विज्ञापयामि—

आताम्रतामपनयामि विवर्ण[3] एष
लाक्षाकृतां चरणयोस्तव देवि मूर्ध्ना ।
कोपोपरागजनितां तु मुखेन्दुबिम्बे
हर्तुं क्षमो यदि परं करुणा मयि स्यात् ॥१४॥

(इति पादयोः पतति)

वासवदत्ता—(हस्तेन वारयन्ती) अज्जउत्त ! उट्ठेहि उट्ठेहि । णिलज्जो क्खु एसो जणो जो अज्जउत्तस्स ईदिसं हिअअं जाणिअ पुणोवि कुप्पदि ! ता सुहं चिट्ठदु अज्जउत्तो । अहं गमिस्सं । (ख)

(इति गन्तुमिच्छति)

काञ्चनमाला—भट्टिणि ! करेहि से पसादं । एव्वं चरण-

(क) आर्य्य वसन्तक, ननु प्रथमसङ्गमे विघ्नं कुर्वत्या मया एव एतस्य अपराद्धम् ।

(ख) आर्य्यपुत्र, उत्तिष्ठ उत्तिष्ठ । निर्लज्जः खलु एष जनो य आर्य्यपुत्रस्य ईदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति ! तत् सुखं तिष्ठतु आर्य्यपुत्रः । अहं गमिष्यामि ।

1. णं अज्जउत्तेण । 2. देवि ! एवं प्रत्यक्षव्यलीकः । 3. विलक्षः ।

पड़िअं महाराअं उज्झिअ गदाए देवीए अवस्सं पच्छादाविण होदव्वं। (क)

वासवदत्ता—अवेहि अपंडिदे ! कुदो एत्थ पसादस्स पच्छा-दावस्स वा कारणं ! ता एहि गच्छम्ह। ख)

(इति निष्क्रान्ते)

राजा—देवि ! प्रसीद प्रसीद। (आताम्रतामित्यादि पुन: पठति)

विदूषक:—भो उट्ठेहि। गदा सा वासवदत्ता देवी। ता कीस एत्थ अरण्णरुदिअं करेसि ? (ग)

राजा—(मुखमुन्नमय्य[1]) कथम् ! अकृत्वैव प्रसादं गता देवी ?

विदूषक:—ण किदो कहं पसादो ?—जं अज्जवि अक्खद-सरीरा चिट्ठम्ह ! (घ)

राजा—धिङ् मूर्ख ! किमेवमुपहससि माम् ? ननु त्वत्-कृत एवायमापतितोऽस्माकमनर्थक्रम:[2]।

(क) भर्त्रि, कुरु अस्य प्रसादम्। एवं चरणपतितं महाराजम् उज्झित्वा गतायाः देव्याः अवश्यं पश्चात्तापेन भवितव्यम्।

(ख) अपेहि अपण्डिते ! कुतोऽत्र प्रसादस्य पश्चात्तापस्य वा कारणं ? तदेहि, गच्छाव:।

(ग) भो उत्तिष्ठ, गता सा वासवदत्ता देवी। तत् कस्मात् अत्र अरण्यरुदितं करोषि ?

(घ) न कृत: कथं प्रसाद: ?—यदद्यापि अक्षतशरीरास्तिष्ठाम:।

1. मुखमुत्तानीकृत्य। 2. अनर्थ:।

यत:

समारूढ़ा प्रीति: प्रणयबहुमानादनुदिनं
व्यलीकं वीच्येदं कृतमकृतपूर्वं खलु मया।
प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ
प्रकृष्टस्य प्रेम्ण: स्खलितमविषह्यं हि भवति ॥१५॥

प्रत्यक्ष दृष्ट व्यलीकम अप्रियकार्य्यं येन स:। अधम इत्यर्थ:। प्रत्यक्षम् अपराधं कृत्वा तन्निराकरणाय किं ब्रवीमीत्यर्थ:। विवर्ण: विगत: वर्ण: कान्ति यस्य स: लज्जया-दगतकान्तिरित्यर्थ। अथवा अहं विवर्ण: नीचवत कुत्सितकार्य्यकरणादित्यर्थ:। 'विवर्ण पामरो नीच।

आताम्रतामिति। लाक्षाकृताम् अलक्तककृताम् आताम्रता लौहित्य मूर्द्ना शिरो-घर्षण न इत्यर्थ। अपनयामि दूरीकरोमि। मुखेन्दुबिम्ब मुखचन्द्रबिम्बे कोपोपरागजनिता कोपेन कृत य उपराग: लौहित्य (ग्रहण वा) तेन कृताम् आताम्रता कर्त्तुं क्षम: यदि मयि त करुणा स्यात्। इदानीं प्रसादनार्थ चरणयो: ते शिरस विलुठामि, पश्चात् अनेन प्रकारेण त करुणा भवति चेत् तदानीं जातस्पर्श: सन् मुख ते चुम्बामि। वसन्ततिलक-वृत्तम ॥१४॥

अपक्रिन्ते अर्न्तभङ्ग। समारूढ इति। अनुदिन बहुमानात सत्कारात् प्रीति: समारूढा विवर्द्धिता। इद मया अकृतपूर्व्वं व्यलीकम् अप्रियकार्य्यं कृत वीक्ष्य विलोक्य अद्य असहना असहिष्णु सती प्रिया जीवित प्राणान् मुञ्चति त्यक्ष्यति। भविष्यत्-सामीप्ये वर्त्तमानत्वम्। हि यस्मात् प्रकृष्टस्य चातिशयस्य प्रेम्ण: प्रणयस्य स्खलित प्रमाद: अविषह्य असह्य भवति। शिखरिणी वृत्तम् ॥१५॥

Prose order.—देवि, विवर्ण एष: अहं लाक्षाकृता तव चरणयो: आताम्रता मूर्द्ना अपनयामि। मुखेन्दुबिम्बं नु कोपोपरागजनिता (आताम्रता) हर्त्तुं क्षम: यदि मयि (ते) पर करुणा स्यात् ॥१४॥

प्रणयबहुमानात् अनुदिनं प्रीति: समारूढा। मया अकृतपूर्व्वम् इदं व्यलीकं कृतं

বীক্ষ্য যস্মৌ অবহৃতা প্রিয়া স্ফুটং জীবিতম্ অদ্য মুঞ্চতি। প্রক্লষ্টস্য প্রেম্ন: হি স্খলিতম্ অবিষহ্যং ভবতি ॥১৫॥

Beng. Trans. আর্য্য বসন্তক, প্রথম সমাগমে বিঘ্ন উৎপাদনে আমিই ইঁহার প্রতি অপরাধ করিয়াছি।

রাজা—এইরূপে প্রত্যক্ষতঃ অপ্রিয়কার্য্য করিয়া আর আমার কি বলিবার আছে? তবুও বলিতেছি—

দেবি, বিবর্ণ (নীচ অথবা অপরাধী) আমি নিজের মস্তকের দ্বারা তোমার চরণদ্বয়ের অলক্তকজনিত অরুণিমা এখনই অপনীত করিব। কিন্তু তোমার মুখচন্দ্রে ক্রোধসম্পর্ক-বশতঃ যে অরুণিমা রহিয়াছে, যদি তোমার আমার উপর অতিশয় করুণা হয় তাহা হইলে তাহাও অপনয়ন করিতে পারি। ১৪।

(পাদযুগলে পতন)

বাসবদত্তা—(হস্ত দ্বারা বারণ করিয়া) আর্য্যপুত্র, উঠুন, উঠুন। আর্য্যপুত্রের ঈদৃশ অন্তঃকরণ জানিয়াও যে পুনরায় কুপিত হইবে সে নিশ্চয়ই নির্লজ্জ! আর্য্যপুত্র, আপনি সুখে থাকুন, আমি যাইতেছি।

(যাইতে উদ্যত)

কাঞ্চনমালা—দেবি! ইঁহার প্রতি অনুগ্রহ করুন। চরণপতিত মহারাজকে পরিত্যাগ করিয়া চলিয়া গেলে আপনাকে পশ্চাতে অনুতাপ করিতে হইবে।

বাসবদত্তা—দূর হ, অনভিজ্ঞে! এই বিষয়ে অনুগ্রহ বা পশ্চাত্তাপের কারণ কি আছে? তা আয়, যাই।

(উভয়ে নিক্রান্ত)

রাজা—দেবি, প্রসন্ন হও। (পুনরায় আতাম্রতাম্ ইত্যাদি শ্লোক পাঠ করিলেন)

বিদূষক—বয়স্য, উঠুন। দেবী বাসবদত্তা চলিয়া গিয়াছেন। আপনি এখানে অরণ্যে রোদন করিতেছেন কেন?

রাজা—(মুখ তুলিয়া) কি! দেবী আমার প্রতি অনুগ্রহ না করিয়াই চলিয়া গিয়াছেন!

বিদূষক—আমরা যখন এখনও অক্ষতশরীরে বিদ্যমান রহিয়াছি, তখন অনুগ্রহ করেন নাই বা কিরূপে?

রাজা—ধিক্ মূর্খ ? আমাকে এইরূপ উপহাস করিতেছ কেন ? তোমার জন্যই এই অনর্থপরম্পরা সঙ্ঘটিত হইল। কেননা---

অনুদিন প্রণয়গৌরবে প্রীতি বিবর্দ্ধিত হইয়াছে। পূর্ব্বে করি নাই এইরূপ অপ্রিয় কার্য্য আমাকে (আজ) করিতে দেখিয়া অসহিষ্ণু প্রিয়া নিশ্চয়ই আজ জীবন পরিত্যাগ করিবেন। কারণ প্রগাঢ় প্রেমের মধ্যে প্রমাদ অতিশয় অসহনীয় হইয়া উঠে।১৫।

Eng. Trans. Vásava. Worthy Vasantaka ! I think it is I who have given offence to him by causing obstruction in this first union.

King. What shall I say when I myself have done this undesirable thing in your very presence ? But still I state—

Oh Queen, discoloured as I am (through shame and guilt), I shall remove the reddish hue of your feet caused by lac-dye with my head (forehead). But as regards the reddishness caused by the contact of anger in your moon-like face, I can remove that (also), if only there be excessive compassion on me . 14.

(Falls at her feet)

Vásava. (Interrupting with her hand) Rise up my lord, rise up. A shameless (unreasonable) person that must be, who knowing such an attitude of mind of my lord, becomes angry again ! Stay at ease, my lord, I take my leave. (Wants to go)

Kánchanamálá Madam, be merciful unto him. I am sure if your ladyship departs, disregarding His Majesty fallen at your feet in such a plight, yon will have to repent it hereafter.

Vásavadattá. Away, you foolish girl ! What reson is here for mercy or repentance ? So, come, let us go.

(Both exeunt)

King—Queen, be pleased (Repeats the shloka আতাম্রতাম্ etc.)

Jester. Oh, get up. That Queen Vasavadattá is gone. Then why are you weeping in wilderness here ?

King. (Raising his face) What ? The Queen has gone without showing her favour ?

Jester. How (can I say that) she has not shown her favour as we remain with our limbs still unimpaired !

King. Out, you simpleton ! Do you make a jest of this with me ? It is for you that this series of untoward incidents has come to pass. For--

For long our affection has grown due to high regard towards our love. Observing this unpleasant fault (guilt) done today by me, that had never been done before, my beloved, unable to endure, will certainly give up her life ; as any transgression (slip) in well developed love becomes unbearable. 15.

विदूषकः—भो ! रुट्ठा देवी। दाव ण जाणीअदि किं करिस्सदित्ति। साअरिआए उण जीविदं दुक्करंत्ति तक्केमि। (क)

राजा—वयस्य ! अहमप्येवं चिन्तयामि। हा प्रिये, सागरिके !

(ततः प्रविशति वासवदत्तावेशधारिणी सागरिका)

सागरिका—(सोद्वेगम्) दिट्ठिआ, इमिणा विरइददेवीवेसेण इमादो संगीदशालादो णिक्कमंती ण केणावि लक्खिदम्हि। ता दाणिं एत्थ किं करिस्सं ? (इति सास्रं चिन्तयति) (ख)

(क) भोः रुष्टा देवी। तावत् न ज्ञायते किं करिष्यति इति। सागरिकायाः पुनः जीवितं दुष्करमिति तर्कयामि।

(ख) दिष्ट्या अनेन विरचितेन देवीवेशेन अस्याः सङ्गीतशालायाः निष्क्रामन्ती न केनापि लक्षितास्मि। तदिदानीमत्र किं करिष्यामि ?

विदूषकः—भो ! किं मूढो विअ चिट्ठसि ? चिंतेहि एत्थ पडिआरं। (क)

राजा—वयस्य ! तदेव चिन्तयामि। देवीप्रसादं मुक्त्वा नान्यमुपायं पश्यामि। तदेहि। तत्रैव गच्छावः।

(इति परिक्रामतः)

सागरिका—(सास्रं विमृश्य) वरं दाणिं सअं ज्जेव्व अत्ताणअं उब्बंधिअ उवरदा भविस्सं, जेण ण उण जाणिदसंकेदवुत्तंताए देवीए सुसंगदा विअ परिभूदह्मि। ता जाव अहं असोअपादवदले गदुअ जधासमीहिदं करिस्सं। (ख)

(इति परिक्रामति)

विदूषकः (आकर्ण्य) चिट्ठ दाव, चिट्ठ[1]। णं पदसद्दो सुणीअदि। जाणामि कदावि गहिदपच्चादावा पुणोवि देवी आअदा भवे। (ग)

राजा—वयस्य ! महानुभावा खलु देवी। कदाचिदेवमपि स्यात्। त्वरितं निरूपय[2]।

विदूषकः—जं भवं आणवेदि। (घ)

(इति निष्क्रामति)

(क) भोः, किं मूढ इव तिष्ठसि, चिन्तय अत्र प्रतीकारम्।

(ख) वरमिदानीं स्वयमेव आत्मानम् उद्बध्य उपरता भविष्यामि, येन न पुनः ज्ञातसङ्केतवृत्तान्तया देव्या सुसङ्गता इव परिभूतास्मि। तद् यावदहम् अशोकपादपतलं गत्वा यथासमीहितं करिष्यामि।

(ग) तिष्ठ तावत्, तिष्ठ। ननु पदशब्दः श्रूयते। जानामि, कदापि गृहीतपश्चात्तापा पुनरपि देवी आगता भवेत्।

(घ) यद् भवान् आज्ञापयति।

1. चिट्ठ भो। 2. निरूप्यताम्।

सागरिका—(उपसृत्य) ता जाव इमाए माहवीलदाए पासं विरइअ असोअपाअवे अप्पाणअं उब्बंधिअ वावादेमि। (इति लतापाशं रचयन्ती) हा ताद ! हा अब्ब ! एसा दाणिं अहं अणाहा असरणा विवज्जामि मंदभाइणी ! (क)

(इति कण्ठे लतापाशम् अर्पयन्ती)

विदूषकः—(विलोक्य) का उण एसा ! कहं उण देवी वासवदत्ता। (ससम्भ्रमम्) भो वअस्स ! परित्ताहि परित्ताहि। एसा क्खु देवी वासवदत्ता अप्पाणं उब्बंधिअ वावादेति। (ख)

राजा—(ससम्भ्रममुपसृत्य) क्वासौ क्वासौ ?

विदूषकः—णं एसा। (ग)

राजा—([1] कण्ठात् पाशमपनयन्) अयि साहसकारिणि ! किमिदमकार्यं क्रियते ?—

मम कण्ठगताः प्राणाः पाशे कण्ठस्थिते तव।
अतः स्वार्थप्रयत्नो[2]ऽयं त्यज्यतां साहसं प्रिये ॥१६॥

(क) तद् यावदनया माधवीलतया पाशं विरच्य अशोकपादपे आत्मानम् उद्बध्य व्यापादयामि। हा तात ! हा अम्ब ! एषा इदानीमहम् अनाथा अशरणा विपद्ये मन्दभागिनी !

(ख) का पुनरेषा ! कथं पुनः देवी वासवदत्ता ! भो वयस्य, परित्रायस्व परित्रायस्व। एषा खलु देवी वासवदत्ता आत्मानम् उद्बध्य व्यापादयति।

(ग) ननु एषा।

1, उपसृत्य कण्ठात्......। 2. स्वार्थः प्रयत्नोऽयं।

यथाऽमनीहितं यथेप्सितम्। तदन्ध्या तदन्धनेन इत्यर्थः। व्यापादयामि हनिष्यामि। ममेति। तव कण्ठस्थिते पाशे रज्ज्वाम् मम प्राणाः कण्ठगताः अहं मृतप्राय एव। अतः अस्मात् कारणात् अयं स्वार्थप्रयत्नः स्वार्थात् स्वार्थहेतोः निजप्राणरक्षार्थम् इत्यर्थः, अयं प्रयत्नः चेष्टा त्वत्प्राणनाशनिवारणरूपा इत्यर्थः। त्वयि जीविते सति अहमपि जीवामि। अतो ममैव प्राणरक्षार्थं तव पाशमुन्मोचयितुमुत्सहे इत्यवधारय इत्यर्थः। साहसं सहसाकृतं यत् कार्य्यं हठकारितया तदेव साहसम्। अत असङ्गत्यलङ्कारः कार्य्य-कारणयोर्भिन्नदेशस्थितत्वात्। पाशस्य कारणत्वं, प्राणानां च कण्ठगतत्वात् कार्य्यत्वम् ॥ १६ ॥

अत्र प्राप्त्याशा नाम कार्य्यस्य तृतीया अवस्था। [साहित्यदर्पणं द्रष्टव्यम्]

Prose order—प्रिये! पाशे तव कण्ठगते मम प्राणाः कण्ठगताः। अतः अयं स्वार्थप्रयत्नः (पाठान्तर—स्वार्थः प्रयत्नः); साहसं त्यज्यताम् ॥१६॥

Beng. Trans. বসন্তক—হে বয়স্য, দেবী অত্যন্ত ক্রুদ্ধা হইয়াছেন। জানি না, তিনি কি করিবেন; কিন্তু সাগরিকার জীবন অত্যন্ত দুষ্কর হইয়া উঠিল বলিয়া অনুমান করিতেছি।

রাজা—বয়স্য, আমিও ঐরূপ ভাবিতেছি। হা প্রিয়ে সাগরিকে!

(বাসবদত্তার বেশধারিণী সাগরিকার প্রবেশ)

সাগরিকা—(সোদ্বেগে) এই দেবীবেশ পরিধান করিয়া এই সঙ্গীতশালা হইতে নির্গত হইয়া আসিবার সময় ভাগ্যে আমাকে কেহ দেখিতে পায় নাই! তাহা হইলে এখন এখানে কি করি?

(সাশ্রুনেত্রে চিন্তা করিতে লাগিলেন)

বিদূষক—ভো! আপনি বোকার মত বসিয়া আছেন কেন? এ বিষয়ে প্রতীকার চিন্তা করুন।

রাজা—বয়স্য, আমিও উহাই চিন্তা করিতেছি। দেবীর অনুগ্রহ ছাড়া অন্য কোন উপায় দেখিতেছি না। তাহা হইলে এস, সেখানেই যাই।

(উভয়ের পরিক্রমণ)

সাগরিকা—(সাশ্রুনেত্রে চিন্তা করিয়া) বরং এখন নিজেই উদ্বন্ধনের দ্বারা প্রাণত্যাগ করিব; তাহা হইলে সঙ্কেতের বৃত্তান্ত জানিতে পারিয়া দেবী সুসঙ্গতাকে যেরূপ

অপমানিত করিয়াছেন, আমাকে সেইরূপ হইতে হইবে না। এখন তাহা হইলে অশোক-বৃক্ষতলে যাইয়া যথেপ্সিত সাধন করি।

(পরিক্রমণ করিলেন)

বিদূষক—(শুনিয়া) থামুন, থামুন, ম'শায়। এই যে শব্দশব্দ শুনা যাইতেছে! আমি জানি, হয়ত বা কখনও পশ্চাৎ অনুতাপ করিয়া দেবী আবার আসিয়া থাকিতেও পারেন।

রাজা—বয়স্য, দেবী মহানুভাবা। হয়ত কখনও এই রকম হইতেও পারে; সুতরাং শীঘ্র নির্ণয় কর।

বিদূষক—আপনার যেরূপ আদেশ।

(নিষ্ক্রান্ত)

সাগরিকা—(অগ্রসর হইয়া) তাহা হইলে এই মাধবীলতার পাশ তৈয়ারী করিয়া উদ্বন্ধনে আত্মহত্যা করি। (লতাপাশ রচনা করিয়া) হা পিতঃ! হা মাতঃ! আমি মন্দভাগিনী আজ অনাথা ও নিরাশ্রয়া হইয়া প্রাণত্যাগ করিতেছি।

(কণ্ঠে লতাপাশ দিয়া)

বিদূষক—(অবলোকন করিয়া) ইনি আবার কে? একি দেবী বাসবদত্তা যে! (ব্যস্তভাবে উচ্চস্বরে) হে বয়স্য, রক্ষা করুন। এই যে দেবী বাসবদত্তা উদ্বন্ধনে আত্মহত্যা করিতেছেন।

রাজা—(সসম্ভ্রমে আসিয়া) কই, কই, কোথায় তিনি?

বিদূষক—এই যে তিনি।

রাজা—(কণ্ঠ হইতে পাশ খুলিয়া) অয়ি সাহসিকে, এই দুষ্কর কার্য্য করিতেছ কেন? —তোমার কণ্ঠে পাশ অর্পিত হওয়ায় আমার প্রাণ কণ্ঠাগত হইয়াছে। সেই হেতু স্বার্থের জন্যই (নিজ প্রাণরক্ষার জন্যই) এই প্রযত্ন (তোমার প্রাণরক্ষার চেষ্টা)। হে প্রিয়ে, এ দুঃসাহসিক কর্ম্ম পরিত্যাগ কর। ১৬।

Eng. Trans..—Jester—Oh friend, the Queen is angry; as to what she will do, that is by no means certain. I think Ságariká's life would be made impossible.

King.—I, too, was thinking thus, my friend. Oh my beloved Ságariká !

(Then enters Ságariká in the guise of the Queen)

Ságariká—(Anxiously) I have luckily got clear of the music-hall and have come so far in this disguise of the Queen and have not been observed by anybody. But what shall I do now ? (Thinks with tearful eyes)

Jester—Hallo, why are you sitting like a fool ? Think out some remedy.

King—I have been thinking of it, my friend. There is no other way out but to secure the favour of the Queen. So, come. Let us be there.

(Both walk round)

Ságariká—(Thinking with tears in her eyes) It is better that I should put an end at once to my own life by hanging. Then like Susangatá I shall not have to submit to the insult of the Queen who has come to know all about the assignation. Now, I shall go to this Ashoka tree and do what I have conceived in my mind. (She goes round)

Jester—(Hearing) Stop ! Surely sounds of footsteps are heard. I know, perhaps the Queen having repented might have come back again.

King—She is a lady of noble spirit ; sometimes it may be so even. So be quick and ascertain.

Jester—As Your Majesty commands. (Exit)

Ságariká—(Approaching) Now, I shall hang myself to death by a noose made of this Mádhavi creeper. (Forming the noose with the creeper) Ah father ! Ah mother ! thus unbefriended and unsheltered I terminate my miserable existence (lit : I die, hapless that I am.) (Fastening the noose around her neck)

Jester—(Looking) Now, who can she be ! Ha ! Queen

Vásavadattá! (In haste and loudly) Oh friend, save save! here Vásavadattá is destroying herself by hanging.

King—(Advancing hastily) Where—where is she?

Jester—Verily, here is she.

King—(Tearing the noose off her neck) O daring one, what horrid (rash) act is this being done? My own life trembles in my throat when the noose is on thy neck. So, this endeavour is for (my) own self. Forgo such desperate act, my beloved! 16.

सागरिका—(राजानं दृष्ट्वा) [1]अयि! कधं एसो भट्टा! (सहर्षमात्मगतम्) जं सच्चं एणं पेक्खिअ पुणोवि मे जीविदाहिलासो संवुत्तो। अहवा, एणं पेक्खिअ कदत्था भविअ सुहं अप्पाणअं उब्बंधिअ जीविदं परिच्चइस्सं। (प्रकाशम्) मुंचदु मुंचदु मं भट्टा। पराहीणो क्खु अअं जणो ण उण ईदिसं अवसरं मरिदुं पाविदि[2]। तुमं पि देवीए मा अप्पाणं अवराहिणं करेसि। (इति पुनः कण्ठे पाशं दातुम् इच्छति) (क)

राजा—([3]निरूप्य सहर्षम्) कथं प्रिया मे सागरिका! (इति कण्ठात् पाशमाक्षिप्य)

अलमलममुना ते साहसेनेदृशेन[4]
त्वरितमयि विमुञ्च त्वं लतापाशमेनम्।

(क) अयि, कथमेष भर्त्ता! यत् सत्यम् एनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः। अथवा एनं प्रेक्ष्य कृतार्था भूत्वा सुखमात्मानम् उद्बध्य जीवितं परित्यक्ष्यामि। मुञ्चतु मुञ्चतु मां भर्त्ता। पराधीनः खलु अयं जनः न पुनः ईदृशं अवसरं मर्त्तुं प्राप्नोति। त्वमपि देव्याः मा आत्मानम् अपराधिनं कुरु।

1. अम्मो। 2. न दृश्यते पुस्तकान्तरे। 3. निर्व्वर्ण्य सहर्षमात्मगतम्। 4. अलमलमतिमात्रं साहसेनामुना ते।

चलितमपि निरोद्धुं जीवितं जीवितेशे !
क्षणमिह[1] मम कण्ठे बाहुपाशं निधेहि ॥१७॥

(इति बाहुपाशमाक्षिप्य कण्ठे स्पर्शसुखमभिनीय विदूषकं प्रति) सखे ! इयमनभ्रा वृष्टिः !

विदूषकः—भो ! एव्वं ण्णेदं, जइ अआलवादावली भविअ ण आआदि देवी वासवदत्ता ! (क)

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हंजे कंचणमाले ! तं तथा चरणपडिअं अज्जउत्तं अवहीरिअ आअच्छंतीए मए अदिणिट्ठुरं किदं। ता दाणिं सअं ज्जेव्व गदुअ अज्जउत्तं अणुणइस्सं। (ख)

काञ्चनमाला—का अण्णा देवीं वज्जिअ एव्वं भणिदुं जाणादि ? वरं सो [2]एव्वं देवो दुज्जणो होदु, ण उण देवी ! ता एदु एदु देवी। (ग)

(इति परिक्रामतः)

(क) भोः, एवं न्विदं, यदि अकालवातावली भूत्वा न आयाति देवी वासवदत्ता।

(ख) हञ्जे काञ्चनमालि, तं तथा चरणपतितम् आर्य्यपुत्रम् अवधीर्य्य (अवधीरयित्वा) आगच्छन्त्या मया अतिनिष्ठुरं कृतम्। तदिदानीं स्वयमेव गत्वा आर्य्यपुत्रम् अनुनेष्यामि।

(ग) का अन्या देवीं वर्ज्जयित्वा एवं भणितुं जानाति ? वरं स एवं (एव) देवो दुर्ज्जनो भवतु, न पुनर्देवी ! तदेतु एतु देवी।

अयि जीवितेशे प्राणानामधीश्वरि, अमुना पाशबन्धनरूपेण ते साहसेन बलात्कारकृतकार्य्येण फलं न प्रयोजनम्। त्वम एतं लतापाशं मुञ्च परित्यज। मम चलितं गमनो-

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1. मपि। 2. एव्व।

ন্মুখং জীবিতং নিরোদ্ধুং গমনাৎ স্থগয়িতুং বাহুপাশং বাহুবন্ধনং ক্ষণং নিধেহি। লতাপাশং পরিত্যজ্য বাহুপাশে মে কণ্ঠে নিবেশিতে মম জীবিতং বাহুপাশেনাবদ্ধং সৎ সংরক্ষিতং স্যাৎ। মালিনীবৃত্তম্ ॥১৭॥

অনভ্রা অভ্রশূন্যা মেঘরহিতা ইতি যাবৎ। অকালবাতাবলী ইত্যাদি। ইদং পতাকাস্থানম্। তদানীমেব আগতা দেবী।

Prose order—অয়ি জীবিতেশি, অমুনা তে অতিমাত্রসাহসেন অলম্। ত্বং ত্বরিতম্ এনং লতাপাশং মুঞ্চ। মম চলিতমপি জীবিতং নিরোদ্ধুম্ ইহ কণ্ঠে বাহুপাশং ক্ষণং নিধেহি ॥১৭॥

Beng. Trans. সাগরিকা—(রাজাকে দেখিয়া) আরে এ যে মহারাজ ! (সহর্ষে —আত্মগত) সত্যই আজ ইঁহাকে দেখিয়া আমার আবার বাঁচিবার জন্য ইচ্ছা হইতেছে। অথবা, ইঁহার দর্শনে কৃতার্থ হইয়া উদ্বন্ধনে সুখে প্রাণত্যাগ করিব। (প্রকাশ্যে) ছাড়ুন ছাড়ুন আমায়, মহারাজ ! আমি পরাধীন, মরিবার আর এমন সুযোগ পাইব না। আপনিও দেবীর নিকট নিজেকে অপরাধী করিবেন না।

(এই বলিয়া পুনরায় কণ্ঠে পাশবন্ধন দিতে উদ্যত হইলেন)

রাজা—(আনন্দের সহিত দেখিয়া) এ কি ! এ যে আমার প্রিয়া সাগরিকা ! (কণ্ঠ হইতে পাশ উন্মোচন করিয়া) অয়ি প্রাণেশ্বরি ! তোমার এইরূপ অতিমাত্র দুঃসাহসিক কার্য্য করিবার কোন প্রয়োজন নাই। এই লতাবন্ধন সত্বর পরিত্যাগ কর। আমার গমনোন্মুখ প্রাণকে রক্ষা করিবার নিমিত্ত ক্ষণেকের জন্য আমার এই কণ্ঠে বাহুপাশ স্থাপন কর। ১৭।

(নিজ কণ্ঠে বাহুপাশ বন্ধন করিয়া স্পর্শসুখ অনুভব করিতে করিতে বিদূষকের প্রতি) বয়স্য, এ যে বিনা মেঘে বৃষ্টি (মেঘ না চাইতে জল) !

বিদূষক—হাঁ, তাহাই বটে, যদি অবশ্য দেবী বাসবদত্তা অকাল-বাতাবলী হইয়া না আসেন !

(কাঞ্চনমালা ও বাসবদত্তার প্রবেশ)

বাসবদত্তা—অয়ি কাঞ্চনমালে, সেইরূপে আমার চরণতলে নিপতিত আর্য্যপুত্রকে অবহেলা করতঃ চলিয়া আসিয়া অতিশয় নিষ্ঠুর কার্য্য করিয়াছি। এখন নিজে গিয়াই আর্য্যপুত্রকে অনুনয় করিব।

কাঞ্চনমালা—দেবী ব্যতীত অন্য কে এইরূপ বলিতে জানে? বরং মহারাজই দুর্জ্জন হউন, কিন্তু তথাপি দেবী যেন না হন। এখন দেখি, আসুন।

(উভয়ের পরিক্রমণ)

Eng. Trans.—Ság. (Looking at the King) Ah ! It is the King himself ! (Joyfully) It is indeed true that seeing him, desire for life occurs in me again (His sight inspires me anew with a desire for life). Or that, at least my wish being fulfilled by a sight of him, I shall happily hang myself to death. (Aloud) Let me go, my lord ! Dependent as I am, I shall not get an opportunity like this again to die. You, too, please do not offend the Queen. (Again wants to put the noose around her neck)

King—(Looking with joy) Ah , how now ! It is my beloved Ságariká ! (Snatches away the noose from her neck) No more of this sort of excessive daring on your part. Quickly give up this noose of creeper ; and to arrest my fleeting life twine round my neck for an instant, the noose of thine arms, oh my beloved ! 17.

(Puts her hands entwined round his neck and feeling the joy of her touch,—to the Jester) My friend, it rains without cloud !

Jester—Very true !—if, however, the Queen Vásavadattá does not return like a sudden squall !

(Enter Vásavadattá and Kánchanamálá)

Vásava—Oh Kánchanamálá, I have acted very cruelly by coming away disregarding my husband thus fallen at my feet. Now I must go personally and entreat him.

Kánchana—Who else but your ladyship can speak in this strain ? However, rather the King be a knave, but not your ladyship. So, madam, come.

(Both go round)

राजा—अयि मुग्धे ! किमद्यापि मध्यस्थतया वयं विफलमनोरथाः क्रियामहे ?

काञ्चन—(कर्णं दत्त्वा) भट्टिणि ! जह समीवे एसो भट्टा मंतेदि तह तक्केमि तुमं ज्जेव्व अणुणेदुं आअच्छदि । ता उवसप्पदु भट्टिणी । (क)

वासवदत्ता—ता अलक्खिदा एव्व पुट्ठदो गदुअ कंठे गेह्णिअ पसादइस्सं । (ख)

विदूषकः—भोदि साअरिए ! वीसद्धा भविअ पिअवअस्सं आलावेहि । (ग)

वासवदत्ता—(आकर्ण्य सविषादम्) कंचणमाले ! [1]साअरिआ-वि एत्थ एव्व चिट्ठदि । ता सुणह्म । जाणिअ पच्छा उवसप्पिस्सं । (इति तथा करोति) (घ)

सागरिका—भट्टा ! किं एदिणा अलीअदक्खिण्णेण ? जीविदादो वि अहिअवल्लहाए देवीए पुणोवि अत्ताणअं अवराहिणं किं करेसि ? (ङ)

(क) भर्त्रि, यथा समीपे एष भर्त्ता मन्त्रयते, तथा तर्कयामि त्वामेव अनुनेतुम् आगच्छति । तद् उपसर्पतु भर्त्री ।

(ख) तद् अलक्षिता एव पृष्ठतः गत्वा कण्ठे गृहीत्वा प्रसादयिष्यामि ।

(ग) भवति सागरिके, विस्रब्धा भूत्वा प्रियवयस्यम् आलापय ।

(घ) काञ्चनमालि, सागरिकापि अत्र तिष्ठति । तच्छृणुवः । ज्ञात्वा पश्चात् उपसर्पिष्यामि ।

(ङ) भर्त्तः, किमेतेन अलीकदाक्षिण्येन ? जीवितादपि अधिकवल्लभायाः देव्याः पुनरपि आत्मानम् अपराधिनं किं करोषि ?

1. कहं साअरिआ इदो ज्जेव्व आअदा !

राजा—अयि ! मिथ्यावादिनी खल्वसि। कुतः—

श्वासोत्कम्पिनि कम्पितं कुचयुगे मौने प्रियं भाषितं
वक्त्रे ऽस्याः कुटिलीकृतभ्रुणि तथा[1] यातं मया पादयोः।
इत्थं नः सहजाभिजात्यजनिता सेवैव देव्याः परं
प्रेमाबन्धविवर्द्धिताधिकरसा प्रीतिस्तु या सा त्वयि ॥१८॥

मध्यस्थतया औदासीन्येन। विस्रब्धा निर्भयम्। अलीकदाक्षिण्येन मिथ्यौदार्येण अधिकवल्लभया अधिकप्रियया। श्वासोत्कम्पिनीति। अस्याः श्वासेन अनलिःश्वासेन उत्कम्पिनि वेपथुमति स्तनयुगे मया कम्पितम्। तस्याः मौने विरतवचनायां तस्यां मया प्रियं भाषितम्। कथितम्। कुटिलीकृतभ्रूणि कुटिलीकृता वक्रीकृता भ्रूः यस्य तस्मिन् वक्त्रे मुखे अस्याः देव्याः पादयोः मया यातं पतितम्। इत्थं या देव्याः सेवा एव परं केवलं सा सहजं स्वाभाविकं यद् आभिजात्यं तेन जनिता कृता। आभिजात्यवशात् अहं तामकोपयित्वा सेवयैव केवलया परितोषयाम्येव। त्वयि तु या प्रीतिः सा प्रेम्नः प्रणयस्य यः आबन्धः गाढ़त्वं तेन विवर्द्धितः अधिकः अतिशयः रसः अनुरागः यस्यां सा। एवम्भूता प्रीतिः त्वयि मे स्वाभाविकी इति भावः। शार्दूलविक्रीडितं वृत्तम् ॥१८॥

Prose order—अस्याः श्वासोत्कम्पिनि कुचयुगे मया कम्पितम्, मौने प्रियं भाषितम्, तथा वक्त्रे कुटिलीकृतभ्रुणि पादयोः पतितम्। इत्थं देव्याः नः सेवा परं सहजाभिजात्यजनिता एव। त्वयि तु या प्रीतिः सा प्रेमाबन्धविवर्द्धिताधिकरसा (भवति) ॥१८॥

Beng. Trans. রাজা—অয়ি সরলে, তুমি তোমার ঔদাসীন্যে আমাকে কি এখনও বিফলমনোরথ করিবে ? (অথবা, এখনও কেন বিফলমনোরথ করিতেছ ?)

কাঞ্চনমালা—(শুনিয়া) দেবি, যখন নিকটে মহারাজ কথা বলিতেছেন, তখন মনে হয় আপনাকেই অনুনয় করিবার জন্য আসিতেছেন। অতএব, দেবি, আপনি অগ্রসর হউন।

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1. কথা।

বাসবদত্তা—(সানন্দে) অলক্ষিতভাবে পিছনদিকে গিয়া কণ্ঠালিঙ্গনের দ্বারা তাঁহাকে পরিতুষ্ট করিব।

বিদূষক—আর্য্যে সাগরিকে, নির্ভয়ে প্রিয়বয়স্যের সঙ্গে আলাপ করুন।

বাসবদত্তা—(শুনিয়া বিষাদের সহিত) কাঞ্চনমালে, সাগরিকাও এখানে রহিয়াছে। তাহা হইলে শোনা যাক্। তারপর (সব) জানিয়া অগ্রসর হইব।

সাগরিকা—মহারাজ, এই অলীক দাক্ষিণ্য দেখাইয়া আর ফল কি? জীবন হইতেও প্রিয়তরা দেবীর নিকট নিজেকে আর কেন অপরাধী করিতেছেন?

রাজা—প্রিয়ে, তুমি তাহা হইলে মিথ্যা কথা বলিতেছ। কেননা,—ইঁহার (বাসবদত্তার) কুচযুগ ঘনশ্বাসে উৎকম্পিত হইলে আমিও কম্পিত হই। ইনি মৌন থাকিলে আমি প্রিয় বাক্য বলি। ইঁহার মুখে ভ্রূকুটী দেখা দিলে আমি তখনই তাঁহার পাদযুগলে পতিত হই। এইরূপে মহিষীর যে সেবা মাত্র আমি করিয়া থাকি, তাহা কেবল (তাঁহার) স্বভাবসিদ্ধ আভিজাত্যজনিত। কিন্তু তোমার প্রতি যে প্রীতি, তাহাতে রস (অনুরাগ) গাঢ় প্রণয়ের দ্বারা অধিকতর বিবর্দ্ধিত ॥১৮॥

Eng. Trans. King—Oh simple-hearted girl, why are you still baffling me in the fulfilment of my object by your indifference?

Kánchanamálá—(Hearing) As His Majesty is talking near by, I think, he is probably approaching to coax you and you alone. Please advance, madam.

Vásavadattá—(With joy) So, let us approach (gently) from behind and then I shall cast my arms round his neck and pacify him.

Jester—Ah noble Ságariká, talk confidingly with my friend.

Vásavadattá—(Hearing—with sorrow) O Kánchanamálá, Ságariká too is here. Let us listen first and then I shall approach after ascertaining (everything in detail).

Ságariká—What is the use of this false affection my lord? Why do you offend the Queen again, who is dearer than your own life even?

King—Oh ! You speak what is not quite true, my love. For, whenever her bosom swelled with deep sighs, I trembled. Also, whenever she became sullen, I talked to her sweetly. Whenever in her face the brows were knitted in a frown out of anger, I prostrated myself at her feet ; and thus nothing but my attendance (was shown) to the Queen due to (her) high birth ; but the affection I feel for you is full of vehement love springing from excessive attachment. [lit. : but the affection in which excessive flavour is caused by vehement love, is (reserved) for you (alone).] 18.

वासवदत्ता—(उपसृत्य) अज्जउत्त ! सरिसं [1]अज्जउत्त ! सरिसं एदं ! (क)

राजा—(दृष्ट्वा सवैलक्ष्यम्) देवि ! न खलु अकारणे मामुपालब्धुमर्हसि । त्वामेव मत्वा वेशसादृश्यविप्रलब्धा वयमिहागताः । तत् क्षम्यताम् ।

(पादयोः पतति)

वासवदत्ता—(सरोषम्) अज्जउत्त ! उट्ठेहि उट्ठेहि । किं अज्जवि सहजाभिजादाए सेवाए दुक्खं अणुभवीअदि ? (ख)

राजा—(स्वगतम्) किम् ! एतदपि श्रुतं देव्या ? तत् सर्व्वथा देवीप्रसादनं प्रति निराशीभूताः स्मः ।

(इत्यधोमुखस्तिष्ठति)

विदूषकः—भोदि ! तुमं किल अत्ताणअं उव्वंधिअ

(क) आर्य्यपुत्र, सदृशम् आर्य्यपुत्र ! सदृशमेतत् !

(ख) आर्य्यपुत्र, उत्तिष्ठ उत्तिष्ठ । किमद्यापि सहजाभिजातया सेवया (सहजाभिजाताया: सेवाया:) दुःखमनुभूयते ?

1. अज्जउत्त ! सरिसं एदं । अथवा, जुत्तं एदं, सरिसं एदं ।

वावादेसिस्ति[1] वेससारिस्समोहिदेण मए पिअवअस्सो एत्थ आणीदो। जइ मम वअणं ण पत्तिआअसि ता पेक्ख इमं लदापासं। (इति लतापाशं दर्शयति) (क)

वासवदत्ता—(सकोपम्) हंजे कंचणमाले! एदेण एव्व लदापासेण बंधिअ गेण्ह एणं बह्मणं। एदं अ दुट्ठकण्णआं[2] अग्गदो करेहि। (ख)

काञ्चनमाला—जं भट्टिणी आणवेदि। (इति लतापाशेन वसन्तकं[3] गले बद्ध्वा ताड़यति) हदास! अणुभव दाव अत्तणो अविणअस्स[4] फलं। देवीए दुव्वअणेहिं [5]कडुइदाइं सोत्ताइंत्ति सुमरेहि तं वअणं। सागरिए! तुमंपि अग्गदो होहि। (ग)

(क) भवति, त्वं किल आत्मानम् उद्बध्य व्यापादयसि इति वेशसादृश्यमोहितेन मया प्रियवयस्यः अवानीतः। यदि मम वचनं न प्रत्येषि तत् प्रेक्षस्व इमं लतापाशम्।

(ख) हञ्जे काञ्चनमाले, एतेन एव लतापाशेन बद्धा गृहाण एनं ब्राह्मणम्, एताञ्च दुष्टकन्यकाम् अग्रतः कुरु।

(ग) यद् भर्त्री आज्ञापयति। हताश, अनुभव तावत् आत्मनः अविनयस्य फलम्। देव्याः दुष्टवचनैः कटुकितानि श्रोत्राणि इति स्मर तद् वचनम्। सागरिके, त्वमपि अग्रतो भव।

सादृश्यमिति सोल्लुण्ठनोक्तिः। उपालब्धुं तिरस्कर्तुम्। वेशसादृश्येन विप्रलब्धाः वञ्चिताः। सदृशा स्वाभाविकी अभिजाता च आभिजात्यसम्पन्ना च। अविनयस्य दुर्जनत्वस्य। कटुकितानि कटुत्वं प्रापितानि।

Beng. Trans.—বাসবদত্তা—(সরোষে অগ্রসর হইয়া) আর্য্যপুত্র, ইহা আপনার যোগ্য বটে!

1. विवदेसीत्ति। 2. दुव्विणीदं कण्णअं। 3. लतापाशेन विदूषकं बध्नती। 4. दुव्वअस्स। 5. कडुइदा कण्णा।

রাজা—(সবিস্ময়ে দেখিয়া) দেবি, অকারণে আমাকে তিরস্কার করা আপনার উচিত নহে। আপনাকে ভাবিয়া বেশসাদৃশ্যে ভ্রান্ত হইয়া আমরা এখানে আসিয়াছি। তাই আমাকে ক্ষমা করুন। (পাদে পতন)

বাসবদত্তা—(সরোষে) আর্য্যপুত্র, উঠুন উঠুন। কেন আপনি আজও সহজাত অভিজাতার সেবায় (অর্থাৎ স্বভাবতঃ উচ্চকুলসম্ভূতা আমার সেবায়) দুঃখ অনুভব করিতেছেন ?

রাজা—(স্বগত) দেবী কি ইহাও শুনিয়াছেন! তাহা হইলে দেবীকে সন্তুষ্ট করার বিষয়ে আমি সর্ব্বপ্রকারে নিরাশ হইলাম।

(অধোমুখে অবস্থান)

বিদূষক—আর্য্যে, আপনি উদ্বন্ধনে আত্মহত্যা করিতেছেন, বেশসাদৃশ্য দ্বারা এইরূপে মোহিত হইয়া আমি প্রিয়বয়স্যকে এখানে লইয়া আসিয়াছি। যদি আমার কথা না বিশ্বাস করেন, তাহা হইলে এই লতাপাশ দেখুন। (লতাপাশ প্রদর্শন)

বাসবদত্তা—(ক্রোধে) কাঞ্চনমালে, এই লতাপাশেই ব্রাহ্মণকে বাঁধিয়া লও। আর এই দুষ্ট কন্যাকে আগে আগে লইয়া এস।

কাঞ্চনমালা—দেবীর যাহা আদেশ। (লতাপাশ দ্বারা বসন্তককে গলদেশে বন্ধন ও প্রহার) হতভাগা, নিজের অবিনয়ের ফল এইবার অনুভব কর। 'দেবীর দুষ্টবচনে কান ঝালা-পালা হইয়া গিয়াছে'—তোমার সেই কথা স্মরণ কর। সাগরিকে, তুমিও আগে আগে চল।

Eng. Trans.—Vásavadattá—(Approaching with anger) It is indeed becoming of you, my lord !

King—(Looking with surprise) O Queen, it does not behove you to take me to task for nothing. We, being misled by the resemblance of your dress, have come here, thinking her to be yourself. Now, pardon me. (Falls at her feet)

Vásavadattá—(with anger) Rise my lord, rise. What is the use of your being put to inconvenience still by the attendance on one naturally exalted in position ?

King—(To himself) What ! has the Queen even over-

heard this ?—Then I feel utterly hopeless about appeasing her any more.

Jester—Madam, having been deluded by the resemblance of (your) dress that you were committing suicide by hanging, I brought my dear friend here. If (your ladyship) does not believe me, then please see this noose of the creeper. (Shows the creeper-noose)

Vásavadattá—(Angrily) Oh Kánchanamálá, arrest this Bráhmana by binding him with this very creeper-noose, and make this wicked wench go on before us.

Kánchana—As your ladyship commands. (Puts the creeper-noose round the Jester's neck and beats him) Unfortunate fellow, now feel the consequence of your misconduct. (You had said that) the Queen's harsh words had been grating in the ears. Now remember those words. Ságariká, do you also move on before (us).

सागरिका—(स्वगतम्) अकिदपुण्णाए मए मरिदुं वि अत्तणो इच्छाए ण अवाविदम्[1]। (क)

विदूषकः—([2]सविषादम्) भो वअस्स ! सुमरेहि मं अणाधं देवीए बंधणादो विवज्जंतं। (इति राजानमालोकयति) (ख)

([3]वासवदत्ता राजानमालोकयन्ती सागरिकां वसन्तकं च गृहीत्वा काञ्चनमालया सह निष्क्रान्ता)

(क) अकृतपुण्यया मया मर्तुमपि आत्मनः इच्छया न अवाप्तम्।

(ख) भो वयस्य, स्मर मामनाथं देव्या बन्धनात् विपद्यमानम्।

1. पाविदं। 2. सविषादं राजानमवलोक्य। 3. सर्व्वानादाय निष्क्रान्ता वासवदत्ता।

राजा—(सखेदम्) कष्टं भोः, कष्टम् !

किं देव्याः कृतदीर्घरोषमुषितस्निग्धस्मितं तन्मुखं
[1]त्रस्तां सागरिकां सुसम्भृतरुषा सन्तर्ज्यमानां तया[2] ।
बद्धा नीतमितो वसन्तकमहं किं चिन्तयामीत्यहो[3]
सर्व्वाकारकृतव्यथः क्षणमपि प्राप्नोमि नो निर्वृतिम् ॥१८॥

तत् किमिदानीमिह स्थितेन प्रयोजनम् ? देवीं प्रसादयितुम् अभ्यन्तरमेव प्रविशामि ।

इति निष्क्रान्ताः सर्व्वे

इति सङ्केतकं नाम तृतीयोऽङ्कः

विपद्यमानम् मरणमापन्नम् । किं देव्याः इति । किमिति वितर्के । मद्देव्याः वासवदत्तायाः कृतेन दीर्घेण रोषेण क्रोधेन मुषितम् अपहृतम् स्निग्धस्मितं मधुरहास्यं यस्मिन् तत् मुखं चिन्तयामीत्यनेन सह सम्बन्धः । त्रस्तां भीतां सागरिकां तथा वासवदत्तया सन्तर्ज्यमानां भर्त्स्यमानां सुसम्भृतरुषा संवर्द्धितक्रोधेन इत्यर्थः । बद्धा बन्धने स्थित्वा इतः अस्मात् स्थानात् नीतं गृहीतं वसन्तकं किं चिन्तयामि ? सर्व्वेण आकारेण सर्व्वथा इत्यर्थः । कृता व्यथा मनःपीड़ा यस्य सः अहं क्षणमपि नो नु निर्वृतिं शान्तिं प्राप्नोमि । युगपत् बहूनामप्रियाणां संघटितत्वात् किं चिन्तयामि किं वा न चिन्तयामीति सर्व्वथा मनसः व्याकुलीभूतत्वात् न मे शान्तिरिति अशान्तेः कारणम् । शार्द्दूलविक्रीड़ितं वृत्तम् ॥१८॥

Beng. Trans. সাগরিকা—হায় ! অকৃতপুণ্যা আমি নিজের ইচ্ছায় মরিতেও পারিলাম না ।

বিদূষক—(সবিষাদে রাজাকে দেখিয়া) হে বয়স্য, দেবীকৃত বন্ধনে ম্রিয়মাণ অনাথ আমাকে স্মরণ রাখিবেন ।

(রাজার প্রতি অবলোকন)

(রাজার প্রতি অবলোকন করিতে করিতে বিদূষক ও সাগরিকাকে লইয়া কাঞ্চনমালার সহিত বাসবদত্তার প্রস্থান)

1. किं वा सागरिकां क्रमोद्धतरुषा । 2. तया । 3. चिन्तयाम्यद्य भोः ।

রাজা—(খেদের সহিত) হায়, কি কষ্ট !—দীর্ঘরোষে যাঁহার স্নিগ্ধহাস্য অপহৃত হইয়াছে, দেবী বাসবদত্তার সেই মুখকে চিন্তা করিব ?—না অতিসংবর্দ্ধিত ক্রোধে ভর্ৎসিতা ভীতা সাগরিকাকে চিন্তা করিব ?—অথবা বন্ধনপূর্ব্বক এস্থান হইতে নীত বসন্তকের বিষয় চিন্তা করিব ?—অহো, এইরূপে সর্ব্বপ্রকারে মনঃপীড়া প্রাপ্ত হইয়া আমি মুহূর্ত্তের জন্যও শান্তি পাইতেছি না ।১৯।

আর এখন এখানে থাকিয়া আমার প্রয়োজন কি ? দেবীকে সন্তুষ্ট করিবার জন্য অভ্যন্তরেই যাই ।

(সকলে নিষ্ক্রান্ত)

সঙ্কেত নামে তৃতীয় অঙ্ক সমাপ্ত

Eng. Trans. Ságariká—(To herself) Alas ! Impious as I am, I have not been able even to die at my own will !

Jester—(With sorrow) Think of me, my dear friend, who am thus dying helplessly being bound down (by the order of) the Queen. (Looks at the King)

(Vásavadattá looks at the King and exit with the Jester and Ságariká, being accompanied by Kánchanamálá)

King—(Aggrieved) Alas ! How miserable ! Shall I think of the Queen's face of which the sweet smile has been robbed by the protracted anger ?—Or frightened Ságariká rebuked by her out of her pent-up wrath ?—Or shall I think about Vasantaka who has been taken captive and taken away from this place ?—Thus, being pained by all means (lit : attacked with pain on all sides), I cannot get any comfort even for a moment. 19.

Then, what is the use of my staying here now ? Let me proceed to the inner apartment for the pacification of the Queen.

(All exeunt)

Here ends the Third Act entitled "The Assignation."

RATNAVALI

ACT III

Notes

Act III is introduced with an interlogue. The scene of action is laid in one part of the Royal Palace, where from the conversation of the two female attendants, the intrigue of Vasantaka and Susangatá (viz., bringing about an interview of the King with the heroine) is tacitly disclosed. Throughout this Act the main plot has approached to a great extent towards its final goal, but the achievement has been chequered by various obstacles.

P. 220. आकाशे—In the air. This is a kind of stage-direction where an actor or an actress speaks to somebody outside the stage and shows that he or she hears his or her reply and repeats the same within the hearing of the audience.

Cf .—"किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते ।

श्रुत्वेवानुक्तमप्यर्थं तत् स्यादाकाशभाषितम् ॥" (सा. द. ६।१४०)

अतिशयित—Surpassed. अति - शी + क्त कर्त्तरि ।

सन्धिविग्रहचिन्तया—(i) Plan of peace and war. (ii) Contrivance of union and separation in the harem of a king.

There are six political expedients : सन्धि—(peace), विग्रह (war) यान (expedition), आसन (neutrality), द्वैध (duplicity or division), आश्रय (taking shelter.)

सोत्प्रासम्—Sarcastically. उत्प्रासेन सह वर्त्तमानं (बहु) यथा तथा ; उत्-प्र -

अस् + घञ् = उत्प्रास: irony. "मृता: सोल्लुण्ठसोत्प्रासससोपहासा: समास्त्रय:" इति हलायुध: ।

[N. B. Here the construction refers to the skilful stratagem which was contrived by Vasantaka to bring about an interview of the King with Ságariká under the guise of Vásavadattá. So Kánchanamálá means to say that as the minister Yaugandharáyana is apt in manipulating political affairs outside the harem, so Vasantaka is dexterous in handling the harem-politics on behalf of the King.]

श्लाघ्यते—Is praised.

P. 221. देव्याश्चरणा:—Plural due to honour (गौरवे) । करणे श्या ।

चित्रशालिका etc.—चित्राणां शालिका (६ष्ठीतत्) तस्या: द्वारम् (६ष्ठीतत्) तस्मिन् । शाला + कन् स्वार्थे + टाप् । चित्रशालिका means a picture-gallery or a hall set apart for preserving the pictures.

P. 222. प्रसादीकृतम्—Given as a token of favour.

हतासि—You are undone, ruined.

परिजनवत्सलाम्—परिजनेषु वत्सला (७मीतत्) ताम् । वत्स: अस्या: अस्तीति वत्स + ल । Or वत्सं लाति इति वत्स — ला + क ।

वञ्चयसे—Deceive. The root वञ्च् is used आत्मनेपद when it conveys the meaning of 'deception' by the rule "गृधिवञ्च्यो: प्रलम्भने" ; otherwise when the root is used in the sense of 'avoiding' takes परस्मैपद ; e g., अहिं वञ्चयति ।

P. 225. कुशलवृत्तान्तम्—कुशलज्ञापकं वृत्तान्तम् (शाकपार्थिववत् समास:) । "वार्त्ता प्रवृत्तिर्वृत्तान्त उदन्त: स्यात्"—अमर: ।

उत्ताम्यन्त्या:—Getting anxious. उत् — तम् + शतृ + स्त्रियां ङीप् षष्ठ्येकवचने । This points out the noble character of the Queen.

अतिऋजुका—Too much simple. ऋजुरेव इति ऋजु + कन् स्वार्थे + टाप् स्त्रियाम् ।

अस्वस्थतामिषेण—Under the pretext of indisposition. अस्वस्थताया: मिषम् (षष्ठीतत्) तेन। "कैतवं कपटं कूटं व्याजच्छद्मोपधिच्छलम्। मिषं निभञ्च निर्द्दिष्टं व्यपदेशश्च सूरिभि:"—हलायुध:।

दन्ततोरणवलभ्या:—The topmost room over the ivory-gate. दन्तनिर्म्मितं (made of ivory) तोरणम् (शाकपार्थिवादिवत् समास:) तस्य वलभी (षष्ठीतत्)। तोरण means gate—"तोरणोऽस्त्री बहिर्द्वारम्"—अमर:। वलभी means चन्द्रशाला (upper room)—"शुद्धान्ते वलभीचन्द्रशाले सौधोर्ध्ववेश्मनि"— "गोपानसी तु वलभी छादने वक्रदारुणि"—अमर:। वलभ्या: is षष्ठी in connection with उपरि।

P. 227. Shloka 1.—शरानल etc.—Adj. to सन्ताप:। शर एव अनल: (मयूरव्यंसकादित्वात् समास:) तेन कृत: (तृतीयातत्)। उपमित कर्म्मधारय is not applicable here owing to the explicit mention of the साधारणधर्म i. e., सन्ताप. The prevailing rule is "उपमितं व्याघ्रादिभि: सामान्याप्रयोगे"। उपमित समास is possible where there is no mention of सामान्यधर्म within the construction. Yet in pursuance of the use made by कैयट in "भाष्याब्धि: क्वातिगम्भीर: क्वाहं मन्दमतिस्तत:" the provision of उपमित समास in these cases has been made in मनोरमा; but Nágesha insists on मयूरव्यंसकादि समास in such cases.

उपशम:—Mitigation. उप – शम् + घञ्।

तां प्रति—With reference to her.

मुधा—अव्यय ; in vain.

सान्द्रचन्दन etc.—Adj. to कर:। चन्दनस्य रस: (षष्ठीतत्) सान्द्र: चन्दनरस: (कर्म्मधा) तस्य स्पर्श इव स्पर्श: यस्य (बहु) स:। सान्द्रं means 'soft'—"सान्द्रं वने.घने मृदौ"—मेदिनी।

कर:—उक्ते कर्म्मणि १मा—verb विमृश्य:। Now the question is why कर: is not in द्वितीया in connection with गृहीत्वा in the construction

.........मया...करः चिरं गृहीत्वा त्वयि न विन्यस्तः। The answer is—There are two verbs विन्यस्तः and गृहीत्वा with both of which करः is construed. विन्यस्त is the principal verb (आख्यात) and गृहीत्वा is the subsidiary verbal form being incomplete i. e., ending in क्त्वा। So, though the connection of करः is directly with the principal verb विन्यस्तः, yet its connection with गृहीत्वा is tacitly expressed by the dictum of काशिका—"प्रधानशक्त्यभिधाने गुणशक्तिरभिहितवत् प्रकाशते"—commenting on this Haradatta in his पदमञ्जरी says—"आख्यातपदवाच्या क्रिया विशेष्यत्वात् प्रधानम्। विशेषणभूता त्वप्रधानम्। तद्द्वारेण तद्विषययोः शक्त्योरपि गुणप्रधानभावः। तत्र प्रधानानुवर्त्तित्वात् गुणानां तन्मुखप्रेक्षितत्वात् तद्विरुद्धकार्य्यारम्भाभावात् यथायथं विभक्तिसिद्धिः"। The गुणीभूतक्रिया or the incomplete verbs depend upon the principal verbs to complete the predication. So the meaning expressed by the principal verb cannot be done otherwise by the incomplete verbs ; but, on the other hand, incomplete verbs help the principal verbs in the matter of clear expression of the meaning of the construction. So, though करः is explicitly connected with विन्यस्तः the principal verb, yet it is implicitly taken to be construed with गृहीत्वा as well.

विन्यस्तः—Is put ; वि – नि + अस् + क्त कर्मणि।

The figure of speech is here काव्यलिङ्ग ; the 2nd line being the cause of the 1st one ; रूपकालङ्कार is also in अरालनलक्तम: etc.

The metre is शार्दूलविक्रीडितम्।

Ch. of voice.—सम्माप्यं अरालनलक्ततम् इमं......सहस्व। न भूयते उपशमेन च......। त्वया तम्यते। मूढः अहं......प्राप्त......विन्यस्तवान्......स्पर्श......करम्।

आश्चर्यम्—Wonder ; आ – चर् + यत्। "आश्चर्यमनित्ये" इति सुडागमः ;

otherwise आ – चर् + यत् results in आचर्य्य meaning गन्तव्य। Again आ – चर् + ण्यत् = आचार्य्य meaning गुरु (preceptor).

Shloka 2. दुर्लक्ष्यम्—Difficult to be perceived. दुर्लक्ष्यमिति समकारपाठे दुःशब्दोऽपकृष्टवचनः—अलक्ष्यम् इति भावः। लक्षि (लक्ष् + णिच्) + यत् शक्यार्थे (कृत्यप्रत्यय)। न लक्ष्यम् 'सहसुपा' इति अस्वपदविग्रहे नित्यसमासः। In the reading दुर्लक्ष, it is derived as दुर् – लक्ष् + णिच् + खल्। खल् is the appropriate suffix in the sense of difficulty or absence of difficulty, when a root is preceded by ईषत्, दुः or सु ("ईषद्दुःसुषु कृच्छ्राकृच्छ्रार्थेषु खल्"). So दुर्लक्ष in the sense of 'difficult to notice' is not grammatically justifiable. Do not say दुःखेन लक्ष्यम् प्रादिवत्। (Vide, Gita XI, A. Shastri, verse 17.)

चलं—Restless.

N. B. Mind is called here दुर्लक्ष्य on account of its being atomic in nature according to the नैयायिकs—

Cf. "साक्षात्कारे सुखादीनां करणं मन उच्यते।
अयौगपद्याज् ज्ञानानां तस्याणुत्वमिहेष्यते॥"—कारिकावली

Kanáda also in his aphorism says "तदभावादणु मनः"—वै-सू ७।१।२३। Without mind knowledge is impossible inspite of other senses. In this connection श्रुति says, "अन्यत्रमना अभूवम् नाश्रौषम् अन्यत्रमना अभूवं नाद्राक्षमिति"। "न च मनसः सङ्कोचविकाशशालित्वात् उभयोपपत्तिरस्त्विति वाच्यम्। नानावयवतन्नाशादिकल्पने गौरवाल्लाघवान्निरवयवस्यैव मनसः कल्पनादिति संक्षेपः"—मुक्तावली।

That mind is restless, is attested in the गीता—

अर्जुन उवाच—

"चञ्चलं हि मनः कृष्ण! प्रमाथि बलवद्दृढम्।
तस्याहं निग्रहं मन्ये वायोरिव सुदुष्करम्॥

श्रीभगवानुवाच—

असंशयं महाबाहो ! मनो दुर्निग्रहं चलम् ।

अभ्यासेन तु कौन्तेय ! वैराग्येण च गृह्यते ॥ ६।३४-३५

शिलीमुखैः—With arrows.

समं—Simultaneously.

N. B. The cause of wonder on the part of the King is this :—A target to be pierced is required to be visible and steady to the marksman. But though the mind of the King was unsteady in its nature as well as imperceptible owing to its atomic nature, still it was pierced simultaneously with all the arrows of Cupid. [This indicates the god's almightiness. This expression of the King is due to his extreme love-sick condition.]

The figure of speeeh is here (1) विभावना owing to the effect of वेधन (piercing) being brought about without the existence of causes, viz.,—स्थिरत्व (steadiness) and सुलक्ष्यत्व (perceptibility).

The definition of विभावना—"विभावना विना हेतुं कार्य्योत्पत्तिः" ।

(2) विरोधाभासालङ्कारः—As the विरोध arises when the invisible and unsteady mind is simultaneously pierced by many arrows. And the विरोध is refuted when विप्रलम्भ (separation) and the love-sick-condition of the King are taken into consideration. The metre is here अनुष्टुप् ।

Ch. of voice.—मनसा...चलेन...दुर्लक्ष्येण...कामः...एतत्...विद्धवान् ॥२॥

कुसुमधन्वन्—कुसुमं धनुर्यस्य (बहु) तत् सम्बोधने ; समासान्तः अनङ् by the rule "वा संज्ञायाम्" । कुसुमधन्वन् is declined like आत्मन् । The alternative form is कुसुमधनुः ।

Sl. 3. मनोभवस्य—मनसि भवतीति मनस् – भू + अच् पचादित्वात् ।

पञ्च बाणाः:—The five recognized flowers are figuratively called the five arrows of the god of love. They are :—

"अरविन्दमशोकञ्च चूतञ्च नवमल्लिका।
नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः ॥"

नियताः:—Settled, fixed. नि – यम् + क्त कर्म्मणि।

असद्विधः:—असाकं विधा इव विधा (अवस्था) यस्य (बहु) सः। This refers to his being himself in love-sick condition.

लक्ष्यः:—Mark, target. लक्ष् + णिच् + यत्।

लोके...गतम्—It is known in the world that all love-sick persons are aimed at by the five arrows of the god of love.

विप्रतीपम्—Reversed. विप्रतिगता आपो यस्मिन् (बहु), the अ of अप् is changed into ई if it is preceeded by द्वि, अन्तर or उपसर्ग in a compound by the rule "द्व्यन्तरुपसर्गेभ्योऽप ईत्"। The समासान्त अ comes by the rule "ऋक्पूरब्धूःपथामानक्षे।"

त्वयि—विषयाधिकरणे ७मी।

असंख्यैः:—नास्ति संख्या येषां (बहु) तैः। Adj. to शरैः।

अशरणः:—नास्ति शरणं यस्य (बहु) सः। शरण means shelter etc. 'शरणं गृहरक्षित्रोः'—अमरः।

कामिजनः:—कामिनां जनः (६ष्ठीतत्) or कामी जनः कर्म्मधा। न् of कामिन् elided by the rule "नलोपः प्रातिपदिकान्तस्य"। कामिजनः is here in प्रथमा being the direct object of the root नी in नीतः—"गौणे कर्म्मणि दुह्यादेः प्रधाने नीहृकृषवहाम्"।

पञ्चताम्—(1) The state of being reduced to the number five. (2) Death. "पञ्चता मृत्युः"—अमरः। In death the five great elements पृथिवी, अप् etc. (पञ्च महाभूत), of which the gross physical body of ours is composed, are separated and merge in their

respective original substrata. So death is called पञ्चत्व or पञ्चता। "पृथिव्यादिपञ्चमहाभूतानां स्वांशसंक्रमणात् पृथक्त्वम्' इति भरत:। पञ्चताम् is in २या owing to its being the indirect object of the root नी in नीत:।

N. B. The King here means to say, 'It is known in the world that numberless passionate persons are pierced by the five arrows of Cupid. But so far as his own poor case is concerned, the thing is quite reversed, as numberless (असंख्य) arrows are leading the few passionate persons like his own self to पञ्चता (death).

Cf. "सुभगे कोटिसंख्यात्वमुपेत्य मदनाशुगैः।
वसन्ते पञ्चता त्यक्ता पञ्चतासीद् वियोगिनाम्॥

Again,
"तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
र्द्वयमिदमयथार्थं दृश्यते मद्विधेषु।" etc.—Shak. III. 3.

The metre is here शार्दूलविक्रीडित। The figure of speech is here विरोधाभास, but विरोध is refuted when पञ्चता means death. There is a possibility of विषमालङ्कार here as well, for there is a discordance in the function of cause and effect. The god of love possessing five arrows and piercing numberless people became otherwise in function in the case of the King, when the arrows became numberless and the passionate persons were led to पञ्चता। The definition of विरोधाभास is—

"विरोधश्चाविरोधेऽपि विरुद्धत्वेन यद्वच:'—का: प्र: १०।११०

The definition of विषम is—

"गुणौ क्रिये वा यत् स्यातां विरुद्धे हेतुकार्ययोः।
यद्वारब्धस्य वैफल्यमनर्थस्य च सम्भवः॥
विरूपयोः सङ्घटना या च तद्विषमं मतम्"॥ (सा. द. १०।७०-७१)

Ch. of voice.—सार्थः पञ्चभिः...नियतैः......असंख्यातेन अनेन अस्मादृशेन ......लक्ष्यं स...येन...गतेन...दृष्टेन तेन।...विप्रतीपेन...इमं विहं...कामिजनम्··· अशरणम् नीतवान् त्वं पच्यताम्।

एवंविधावस्थम्—Put to such a condition. एवं विधा यस्याः (बहु) सा। एवं विधा अवस्था यस्य (बहु) तम्। Adj. to आत्मानम्।

अन्तर्गूढ़कोप etc.—Adj. to देव्याः। अन्तर् गूढ़ः (सुप्सुपा) तादृशः कोपसम्भारः यस्याः (बहु) तस्याः। कोपस्य सम्भारः (६ष्ठीतत्); सम् – भृ + घञ् = सम्भारः mass; "सम्भारः सम्भृतौ गणः"—हेमचन्द्रः।

लोचनगोचरताम्—Adj. to सागरिकाम्। लोचनयोः गोचरः (६ष्ठीतत्) तं गता (२यातत्) ताम्। गावः इन्द्रियाणि चरन्त्यस्मिन् इति गो – चर् + घः अधिकरण-वाच्ये। गोचर means विषय (object)

तपस्विनीम्—Poor, wretched. "तपस्वी तापसे चानुकम्प्ये त्रिषु"– मेदिनी। तपस् + विनि स्त्रियां ङीप्।

P. 228. Sl. 4. ह्रिया—Out of shame; ह्रीतौ ३या। ह्री + क्विप् = ह्रीः।

सर्व्वस्य—६ष्ठी by the rule "क्तस्य च वर्त्तमाने" in connection with विदिता which ends in क्त here in the present tense.

आत्मविषयाम्—Adj. to कथाम्। आत्मा विषयः यस्याः (बहु) ताम्।

सखीषु—७मी by the rule—"यस्य च भावेन भावलक्षणम्।"

स्मेरासु—स्मि + र स्त्रियां टाप्। Adj. to सखीषु। Smiling.

N. B.—When her friends smiled Ságariká thought that they were smiling with reference to her clandestine love intrigue. So her bashfulness doubly increased.

हृदयनिहित etc.—Adj. to प्रिया। हृदये निहितः (७मीतत्) तादृशः आतङ्कः (कर्म्मधा) तेन विधुरा (३यातत्)। विगता धूः यस्याः (बहु) सा = विधुरा, distressed. "विधुरं तु प्रविश्लेषे विकलो विधुरा पुनः"—हेमचन्द्रः।

The metre is शिखरिणी, the definition of which is "रसैरुद्रैश्छिन्ना यमनसभला गः शिखरिणी"।

Ch. of voice.—...नीयते...विदितया भूयते...कल्प्यते कथा आत्मविषया... प्रकाश्यते...प्रियया...आस्यते...हृदयनिहितातङ्कविधुरया" ॥४॥

P. 232. कौशाम्बीराज्यलाभेन—कौशाम्बी is the capital of the वत्स kingdom. In the स्वप्नवासवदत्ता there is a reference that उदयन's position was sometimes jeopardized in his kingdom by his enemies and he was extricated from that awkward position by forming alliance with king दर्शक of मगध by marrying पद्मावती।

प्रतिपालयति—Is waiting. प्रति – पा + णिच् + लट् ति।

समीहित etc.—समीहितं (desired) कार्यं (कर्मधा) तस्य सिद्धिः (६ष्ठी-तत्) तया। सम + ईह् + क्त कर्मणि।

P. 233. उपहसित etc.—Adj. to अमात्यः। बुद्ध्या: विभवः (६ष्ठीतत्) बृहस्पतेः बुद्धिविभवः (६ष्ठीतत्) उपहसितः बृहस्पतिबुद्धिविभवः येन (बहु) सः।

कटकम्—Bangle. "कटको वलयोऽस्त्रियाम्—अमरः।

गुर्वनुराग etc.—Adj. to सहस्ररश्मिः। गुरुः अनुरागः (कर्मधा) तेन क्षिप्तं (३यातत्) तादृशं हृदयं यस्य (बहु) सः।

अनुरागः means colour ; as such he is taken to be a lover with his heart full of love (अनुराग) and who is beckoned from a distance by a lady (वधू) in the form of evening.

सन्ध्यावधू etc.—Adj. to सहस्ररश्मिः। सन्ध्या वधूरिव (उपमितसमास) तया दत्तः (३यातत्) तादृशः सङ्केतः यस्मै (बहु) सः।

अस्तगिरि etc.—अस्तगिरेः शिखरं (६ष्ठीतत्) तदेव काननम् (रूपक)।

The figure of speech in this sentence एषः खलु......सहस्ररश्मिः is परम्परितरूपकम्।

P. 236. एकचक्रः—Adj. to रथः। The chariot of the sun has one wheel only—

Cf. "एकचक्रो रथो यस्य दिव्यः कनकभूषणः।
स मे भवतु सुप्रीतः पद्महस्तो दिवाकरः॥"
(आदित्यहृदयम्)

"एकचक्रो रथो यन्ता विकलो विषमा हयाः।
आक्रमत्येव तेजस्वी तथाप्यर्को नभस्तलम्॥"
(काव्यादर्शः)।

प्रभवति—is able ; प्र-भू + लट् ति।

भुवनभ्रान्ति etc.—Adj. to अध्वानम्। भुवने भ्रान्तिः (७मीतत्) तया दीर्घः (३यातत्) तम्। भ्रान्ति here means भ्रमण—going around the surface of the earth.

न्यस्तचिन्ता etc.—Adj. to अर्कः। अतिगतः भारः (प्रादितत्) चिन्तायाः अतिभारः (षष्ठीतत्). न्यस्तः चिन्तातिभारः येन (बहु) सः।

N. B. The anxiety is how to arrive at the eastern direction early in the morning.

मन्ये— It is construed with न्यस्त—a member of the compound —एकदेशान्वय by the rule "सापेक्षत्वेऽपि गमकत्वात् समासः"।

सन्ध्याकृष्ट etc.—सन्ध्यया आकृष्टाः (३यातत्) आकृष्टाश्च अवशिष्टाश्च (कर्मधा) तादृशाः स्वकराः (कर्मधा) तेषां परिकराः (६ष्ठीतत्) तैः। करणे ३या। परिकर means समूह—"परिकरः पर्यङ्कपरिवारयोः। प्रगाढ गात्रिकाबन्धे विवेकारम्भयोर्गणे"। —हैमः। परि – कृ + अप्।

N. B. This expression means that in the evening time the sun is left with only a handful of scarlet rays.

स्पष्टहेम etc.—Adj. to अर्कः। With clearly visible golden

spokes. हेम: अराणि (इत्यीतत्) तेषां पंक्तय: (इत्यीतत्) स्पष्टा: हेमारपंक्तय: यस्य (बहु) स: ।

अर means spokes of a wheel.

N. B. The handful of scarlet rays scattering on all sides appears like golden spokes of a wheel.

अस्तक्षितिभृति—On the setting mountain, क्षितिं बिभर्त्ति इति क्षिति—भृ + क्विप्, सप्तम्येकवचने । दिक्चक्रम्—दिग् एव चक्रम् (रूपक, मयूरव्यंसकादित्वात् समास:) ।

The idea of this shloka is this :—At the close of the day the sun is resting on the setting mountain with a handful of scarlet rays scattered on all sides from the western sky. The chariot by which the sun makes his aerial journey is said to have only one wheel. Now, the sun, lingering on the western horizon with his scarlet rays, appears to be troubled with the thought as to how he would be able to travel such a long wearisome course in a single-wheeled chariot in order to give attendance in the eastern horizon punctually early in the next morning. Hence it appears that he has taken his seat on the western hill with a view to solving the difficulty by furnishing his chariot with another wheel that he finds in the form of the circular horizon (दिक्चक्र). And in order to use that horizon-circle as his second wheel, he appears to strengthen it first by joining to it his handful of golden rays as its spokes. The sun is here implicitly compared with a man possessing a strong sense of duty who in time makes everything ready for regular attendance to his duty every day.

The metre is स्रग्धरा । The figure of speech is उत्प्रेक्षा ।

Ch. of voice.—एकचक्रेण......प्रभूयते......रथेन......न्यस्तचिन्तातिभारेण ......स्पष्टहेमारपंक्तिना अवस्थितेन एतेन...नीयते...अर्केण ॥५॥

Shloka 6. This shloka admits of double meaning as the setting sun is here implicitly compared with a lover bidding adieu to his beloved.

पद्मवदने—(i) Lotus-faced (lady) ; (2) with lotus as face (lotus-bed or lotus-plant.) पद्मं वदनं यस्याः (बहु) सा (सरोरुहिणी) or पद्ममिव वदनं यस्याः (बहु) सा (नायिका) ।

समयः—(i) Time ; (ii) Swearing (in the case of a lover) "समयः शपथाचारकालसिद्धान्तसंविदः"—अमरः ।

सुप्ता—(i) Closed (for lotus-bed). (ii) Sleeping (for lady).

प्रतिबोधनीया—(i) To be opened (for the lotus-bed). (ii) To be awakened (for the lady).

अस्तमस्तक etc.—Adj. to सूर्यः as well as to the suggested नायक ।

(i) With his rays thrown on the setting hill. (ii) With his hand placed on the head bent down (through sorrow). अस्तस्य (अस्ताचलस्य) मस्तकं (६ष्ठीतत्) तस्मिन् निविष्टः (७मीतत्) गाढश्च: करः (किरणः) यस्य सः (बहु) । Or अस्तम् (अवनतं विक्षिप्तं वा) मस्तकम् (कर्मधा) तस्मिन् निविष्टः करः (हस्तः) यस्य (बहु) सः ।

N. B. When one swears by putting his hand on one's head, it becomes more convincing.

सरोरुहिण्याः—(i) Of the lotus-bed, or the lotus-pond, or the lotus-plant. (ii) The lady with lotus for her decoration.

सरसि रोहति इति सरस्—रुह् + अच् = सरोरुहम् lotus. सरोरुहम् अस्याः अस्तीति सरोरुह + इनि अस्त्यर्थे, स्त्रियां ङीप् = सरोरुहिणी, तस्याः ।

प्रत्यायनाम्—consolation. प्रति – इ + णिच + युच् (अन) भावे स्त्रियां टाप । Because here the root इ with णिच् is used in the sense of

बोध, the root इ is not changed into गम् and thus the form प्रत्यागमयति is not available. The prevailing rule is "णौ गमिरबोधने"।

The figure of speech is समासोक्तिः, as by the description of the behaviour of the setting sun, the behaviour of a parting lover is suggested. The definition of समासोक्ति is—

"समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः।

व्यवहारसमारोपः प्रकृतेऽन्यस्य वस्तुनः॥ सा: द: १०।५६-५७

The metre is वसन्ततिलकम्। "ज्ञेयं वसन्ततिलकं तभजा जगौ गः"।

Ch. of voice.—यातेन......भूयते......समयेन एतेन। सुमया...... भवत्या प्रतिबोधनीयया (भूयते)। प्रत्यायना......अनेन......—करेण सूर्येण...... क्रियते॥ ६॥

P. 237. बहुलीकृत etc.—Adj. to तिमिरसंघातः। With sparsely set rows of trees rendered dense. वनानां राजिः (६ष्ठीतत्) विरला वनराजिः (कर्मधा) तस्याः सन्निवेशः ६ष्ठीतत् बहुलीकृतः विरलवनराजिसन्निवेशः येन (बहु) सः। अबहुलः बहुलः कृतः इति बहुल + च्वि अभूततभावे + कृ + क्त कर्मणि। बहुल means घन।

गृहीतघनपङ्क etc.—Adj. to तिमिरसंघातः। घनः पङ्कः (कर्मधा) गृहीतः घनपङ्कः (कर्मधा) तेन पीवराः (३यातत्) तादृशाः वराहमहिषाः (कर्मधा) तद्वत् कृष्णा (उपमान कर्मधा) तादृशी छविः यस्य (बहु) सः। पीवर means stout. This adds to the deep dark colour of the gloom.

तिमिरसंघातः—Mass of gloom. तिमिरस्य संघातः (६ष्ठीतत्) सम् – हन् + घञ् = संघातः mass "संघातः पुंसि घाते च संहतौ नरकान्तरे"—मेदिनी।

स्थगयति—स्थग – संवरणे + लट् ति।

Cf. "विष्वङ् मोहः स्थगयति कथं मन्दभाग्यः करोमि"। उ: रा: च: III. 38.

क्रमात्—ल्यब्लोपे ५मी। क्रममवलम्ब्य इत्यर्थः।

अद्रिद्रुम etc.—अद्रयश्च द्रुमाश्च पुरविभागाश्च (द्वन्द्वः) तान्। पुरस्य विभागाः (६ष्ठीतत्); different parts of the city.

तिरयति—Covers ; तिरः करोति इति तिरस् + णिच् + लट् ति = तिरयति which is a नामधातु ।

पीनत्वम्—Adj. to उपेतः ।

तदनु—तत् is here २या with कर्म्मप्रवचीय अनु ।

ईक्षणपथम्—Adj. of तिरयति । Diff. reading ईक्षणफलम् । ईक्षणस्य पन्थाः (६ष्ठीतत्) तम् ।

हरकण्ठद्युतिहरः—adj. to तमःसंघातः । हरस्य कण्ठम् (६ष्ठीतत्) तस्य द्युतिः (६ष्ठीतत्) तस्याः हरः (षष्ठीतत्) इति हरकण्ठद्युति – हृ + अप् ।

The neck of हरः is black due to Haláhala poison ; cf. "पातु वो नीलकण्ठस्य कण्ठः श्यामाम्बुदोपमः" (मृच्छकटिक १।२)

N. B. This stanza is an apt description of the gradual approach of deep gloom over the world.

Cf. "लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः"—बालचरित and मृच्छकटिक।

The metre is here शिखरिणी ।

Ch. of voice.—पूर्व्वा......स्थग्यते......अन्या......दिक्......श्यामता......अादद्रुमपरविभागः......तिर्यन्ते.........उपेतेन......तमःसंघातेन........अनेन क्रियते हरकण्ठद्युतिहरेण ॥७॥

पिण्डीकृतान्धकारम्—Adj. to मकरन्दोद्यानम् । पिण्डीकृतः अन्धकारः यस्मिन् (बह) तत् । पिण्ड + च्वि + कृ + क्त कर्म्मणि ।

Sl. 8. पाली—Row ; spelt as पालिः also "पालिः कर्णलताग्रऽश्री-पङ्क्त्यावङ्कप्रभेदयोः"—मेदिनी ।

चम्पकानाम्—Here means चम्पक trees.

पाटला पङ्क्तिः—पाटलानां पङ्क्तिः (६ष्ठीतत्) पाटल is a kind of tree the flower of which is called the trumpet-flower (Bignonia Suaveolens). "पाटलिः पाटलाऽमोघा काचस्थाली फलेरुहा कृष्णवृन्ता कुबेराक्षी"—अमरः ।

नियतम्—Adv., positively. नि - यम् + क्त ।

आघ्रायाघ्राय—The reduplication here is due to repetition of by the rule "आभीक्ष्ण्ये णमुल् च।" The expression means 'smelling repeatedly'.

व्यक्तिम्—Distinction. वि - अन्ज् + क्तिन् ; अनक्ति, आनञ्ज, अङ्क्ष्यति etc.

द्विगुणतर etc.—Adj. to पन्था: । द्विगुणतरं तम: (कर्मधा) तेन निरुद्ध: (३यातत्) ।

N. B. Though all directions have been enveloped in deep darkness, yet the King makes out the path through different avenues of trees by smelling the fragrance of their characteristic flowers.

The metre is स्रग्धरा ।

Ch. of voice—पाल्या अनया...अनेन अमुना सुन्दरेण सिन्धुवारेण । सान्द्रया वीथ्या अनया पाटला...पङ्क्त्या एतया।...व्यक्ति: पथा प्रयायते द्विगुणतरतमोनिरुद्धेन ......॥८॥

P. 241. मसृणमरकत etc.—मसृण means 'smooth.' मरकतमणिशिला-कुट्टिम । The paved floor of emeralds. सुखायमान—feeling relief. सुखं करोति इति सुख + क्यङ् + शानच् = सुखायमान which is a नामधातु ।

स्वगृहिणी etc.—Adj. to जनस्य । स्वस्य गृहिणी (६ष्ठीतत्) तस्या: समागम: (६ष्ठीतत्) तं परिभावयति (तिरस्करोति—disregards) य: (उप-पदतत्) तस्य । One who disregards the union with his own wife.

P. 245. Sl. 9. In this shloka the description of the behaviour of a woman waiting in tryst is given.

प्रणयविशदाम्—Bright with love. प्रणयेन विशदा (३यातत्) ताम् ।

घटयति—Brings in close contact. घट् + णिच् + लट् ति ।

कण्ठाश्लेषे—विषयाधिकरणे ७मी । कण्ठस्य आश्लेष: (६ष्ठीतत्) तस्मिन् ।

आ – श्लिष् + घञ् = आश्लेषः, embrace. रसात्—हेतौ पञ्चमी out of pleasure. "शृङ्गारादौ विषे वीर्ये गुणे रागे द्रवे रसः" इत्यमरः।

पयोधरौ—Obj. of घटयति। धरतीति—धृ + अच् = धरः ; पयसः धरा (षष्ठी-तत्) तौ।

बहुशः—बहु + शस् by the rule "बह्वल्पार्थाच्छस् कारकादन्यतरस्याम्।" many times.

रमयतितराम्—रम् – णिच् + लट् ति + तरप् + आम्। In the sense of excessive excellence the तद्धित suffixes तरप् and तमप् are used at the end of verbs also.

The metre is हरिणी "न समरसला गः षड्वेदैर्हयैर्हरिणी मता"।

न स म र स ल ग

⏑ ⏑ ⏑ ⏑ ⏑ — — — — — ⏑ — ⏑ ⏑ — ⏑ —

प्र ण य वि श दां, दृ ष्टिं व क्त्रे, द दा ति न श ङ्कि ता

The pauses are on the 6th, and thence on the 4th and thence on the 7th syllables. The figure of speech is दीपक।

Ch. of voice—प्रणयविशदा दृष्टिः दीयते। शङ्कितया घट्येते...पयोधरौ उह्येते... (गम्यते) प्रयत्नधृतया। रम्यतेतरां सङ्केतस्थया...कामिन्या ॥९॥

P. 246. छोटिकाम्—The sound created by the snapping of the fore-finger slipping from the thumb against the half curved middle finger ; this sort of sound is made in order to attract the notice of some person staying at a distance.

P. 250. भावानुबन्धम्—भावस्य अनुबन्धः (षष्ठीतत्) तम्। Attitude, continuity of feeling.

N.B. The plot of disguise has been very aptly manipulated by the author. For the development of the action, this contrivance of disguising Ságariká as Vásavadattá was necessary ;

for without this Vásavadattá could not have known definitely the attitude of the King towards the heroine, though she had got indirect proof of it. The King mistook real Vásavadattá for Sâgariká, as the former came to the secret place of appointment being informed by Kánchanamálá about the plot of the Vidushaka and Susangatá. When Vásavadattá approached the King, he addressed her by the name Ságariká at which she flew into anger at the insincerity of the King and went away. But in the mean time real Ságariká, in the guise of Vásavadattá trying to commit suicide out of self-reproach due to her secret love being known to others, was found by the Vidushaká and brought to the King with the impression that real Vásavadattá was committing suicide out of mortification. The King came to know her to be Sagarika in the dress of the Queen (for whom he was waiting there), only when she said—मुंच मुंच मं भट्टा, पराहीणी क्खु अअं जणो etc. When the King was busily engaged in expressing his love for Ságariká, Vásavadattá returned there simply with the view of pacifying the King who had been rather cruelly treated by her and found him there in a compromising position with Ságariká : and then she ordered the Vidushaka and Ságariká to be taken as captives. Thus the disguise episode borders almost on a '*Tragedy of errors*', which happily for all ends in a comedy. The ingenious maniputation of this episode of disguise has enhanced the excellence of the main plot which terminates in Act IV with the union of the hero and the heroine, which ultimately appears to be congenial to all including even the rival Queen Vásavadattá. If this episode had not been introduced, the love between the King and the heroine would have remained secret and the wished-for union would have been done haphazardly. Thus the episode of disguise has contributed largely towards the development of the main plot

of the drama maintaining dramatic propriety which is ensured by the natural development of action out of some normal incidents and episodes. Sāgarikā's confinement in the harem after the episode of disguise required the performance of the magical show which practically brought about the final union. The contrivance of disguise for passing a man *incognito* to bring about a desired end, is also very popular in western dramas.

उत्ताम्यति—Getting anxious ; उत् – तम् + लट्, ति ।

Sl. 10. स्मरसन्तापः—स्मरस्य सन्तापः (इ्रतत्) ।

आसन्ने—Impending. प्रियसमागमे is understood ; आ – सद् – क्त कर्त्तरि ।

प्रावृषि—In the rainy season ; प्र – वृष् + क्विप् । दीर्घत्व in प्र is by the rule "नहिवृतिवृषिव्यधिरुचि-सहि-तनिषु क्वौ" ।

अभ्यर्णजलागमः—Adj. to दिवसः । जलस्य आगमः (इ्रतत्) अभ्यर्णः जलागमः यस्मिन् (बहु) सः । अभि – अर्द् + कर्त्तरि क्त । The root अर्द् preceeded by अभि meaning 'near' does not take इट् by the rule "अभेश्चाविदूर्य्ये" ; cf. अभ्यर्णमहाहवाय"—भट्टिः । अर्द् meaning पीडा or याच्ञा takes इट् (अर्दित) ।

Cf. "स्मर एव तापहेतुः स एव मे प्रशमयिता जातः ।

दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य" ॥ S'ākuntalā III. 10.

The metre is आर्य्या । "यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये पञ्चदश चतुर्थके सार्य्या" ॥

	—	—	⌣	⌣	—	—	—
1st line =	ती	व्रः	स्म	र	स	न्ता	पः
	२	२	१	१	२	२	२ = १२ मात्राs

The 3rd line will correspond to the 1st

	⏑	⏑	—	—	—	⏑	—	⏑	—	—	—
2nd line =	न	त	था	द्रो	बा	ध	ते	य	था	स	न्नं
	१	१	२	२	२	१	२	१	२	२	२ = 18 मात्राs

	—	—	⏑	⏑	—	⏑	—	⏑	⏑	—
4th line =	अ	भ्य	र्ण	ज	ला	ग	मो	दि	व	स:
	२	२	१	१	२	१	२	१	१	२ = 15 मात्राs

N. B. The short vowel is equal to 1 mátrá and the long one to 2 mátrás (measures or units of time in pronunciation).

The figure of speech is प्रतिवस्तूपमा which is defined as :—

"... ... प्रतिवस्तूपमा तु सा ।
सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थिति:" ॥ का: प्र: -१०।१०१-१०२

Here two सामान्यधर्मs बाधन and तापन, respectively of आरसन्ताप: and अभ्यर्णजलागमो दिवस: which are उपमेय and उपमान respectively, mean the same thing under different wordings. Barring this much this figure of speech corresponds to दृष्टान्त ।

Ch. of Voice :—तीव्रेण आरसन्तापेन···बाध्यते...तप्यते···अभ्यर्णजला-गमेन दिवसेन ॥१०॥

उत्कण्ठानिर्भरम्—Adv. नि: नि:शेषेण भर: यस्मिन् (बहु) तत् यथा स्यात् तथा = निर्भरम् ; उत्कण्ठया निर्भरम् (श्यातत्) । निर्भरम्—means निरतिशयम्—excessively—"अतिवेलभृशात्यर्थातिमात्रोद्गाढनिर्भरम्"—अमर: । उत्कण्ठा is defined as "रागे त्वलब्धविषये वेदना महती तु या । संशोषणी तु गात्राणां तामुत्कण्ठां विदुर्बुधा:" ।

P. 251. सभ्रुभङ्गम्—with frowning. भ्रुव: भङ्ग: (६ष्ठीतत्) तेन सह विद्यमानम् (बहु) ।

Shloka 11. The King here identifies different limbs of the supposed Ságariká with different cooling materials whence he expects relief of his love-sicken self.

शीतांशुः—शीताः अंशव, यस्य (बहु) सः। A beautiful face is usually compared with the moon.

उत्पलं—Any water-lily—'स्यादुत्पलं कुवलयम्'—अमरः। In the construction उत्पल has been identified with दृशौ (eyes). Here उत्पल seems to mean इन्दीवर ('blue lotus'), which has the likeness of colour with the black pupils of the eyes. Amara gives कुवलय as a synonym of उत्पल and कुवलय means a blue lotus—"श्यामं शितिकण्ठनील कुवलयमिन्दीवरं च"।

रम्भागर्भनिभम्—Adj. to ऊरुयुगलम्। The thighs are likened unto the interior of a plantain-tree in point of its colour, softness, coolness and plumpness.

आह्लादकर etc.—आह्लादकराणि अखिलानि अङ्गानि यस्याः (बहु) सा।

रभसात्—ल्यब्लोपे पञ्चमी। Out of joy—"रभसो वेगहर्षयोः"।

अनङ्गताप etc.—Adj. to अङ्गानि। अविद्यमानम् अङ्गं यस्य सः (नञ्गर्भ बहु) अनङ्गः तस्य तापः (ष्टीतत्) तेन विधुराणि (श्यातत्) :

निर्व्वापय—निः – वा + णिच् + लोट् हि।

The figure of speech is here रूपक and उपमा। The metre is शार्दूलविक्रीड़ितम्।

Ch. of Voice—शीतांशुना मुखेन, उत्पलाभ्याम् दृग्भ्याम्, पद्मानुकराभ्याम् कराभ्याम्, रम्भागर्भनिभेन ऊरुयुगलेन बाहुभ्यां मृणालोपमाभ्याम् (भूयते)।... अङ्गानि त्वया......विधुराणि ईयतामीयताम्......निर्व्वाप्यन्ताम् ॥२१॥

अपरं—Base, vile. न परम् (प्रधानम्) नञ्तत्। What is not पर is अपर i. e., vile.

साहसिकानाम्—सहसा कुर्व्वन्ति or साहसे प्रसृताः ये ते इति साहस + ठञ्। साहसिक means a person who does something rashly without considering pros and cons.

P. 254. विस्रब्धा—Confidently. वि—स्रम्भ्+क्त+स्त्रियाम् टाप्। "विस्रम्भः केलिकलहे विश्वासे प्रणये वधे"—हेमचन्द्रः।

P. 255. कटुकितानि—कटुः एव इति कटु+स्वार्थे क=कटुकः। कटुक+इतच् तारकादित्वात्। कटुकित means "Embittered."

सुखयतु—सुखं करोतु इति सुख+णिच् (तत् करोति तदाचष्टे—इत्यादिना)+लोट् तु। अथवा सुख दुःख तत्क्रियायाम्+लोट् तु।

मधुरवचन etc.—मधुराणि वचनानि (कर्मधा) तेषाम् उपन्यासः (६ष्ठीतत्)। उप–नि–अस्+घञ्=उपन्यासः, use.

प्रियंवदः—प्रियं वदतीति प्रिय–वद+खच्।

कुपितकामिनी—Adj. to मृगलाञ्छनः। कुपिता कामिनी (कर्मधा) तस्याः कपोलम् (६ष्ठीतत्) तस्य सन्निभः (६ष्ठीतत्)। As the checks of a lady grow reddish through anger, so the Eastern direction has assumed the reddish hue just on the eve of the rise of the moon.

मृगलाञ्छनः—The moon ; मृगः लाञ्छनं (कलङ्कः) यस्य (बहु) सः। "कलङ्काङ्कौ लाञ्छनञ्च चिह्नं लक्ष्म च लक्षणम्"—अमरः। The spot on the moon is conventionally called मृग, हरिण (deer) and sometimes शशक, शश (hare) ; and accordingly the moon is called मृगाङ्क, शशाङ्क etc.

Sl. 12. त्वद्वदनापहृत etc.—Adj. to निशानाथः। तव वदनं (६ष्ठीतत्) तेन अपहृतम् कान्तिसर्व्वस्वं यस्य (बहु) सः। कान्तिः एव सर्व्वस्वम् (रूपक—मयूर-व्यंसकादि) सर्व्वस्वं (कर्मधा), कान्तिः सर्व्वस्वमिव (उपमान कर्मधा)।

ऊर्ध्वकरः—(1) With rays scattered upwards. (2) With hands raised aloft. ऊर्ध्वः करः यस्य (बहु) सः।

प्रतिकर्त्तुम्—To take revenge.

N. B. Just as a person, being robbed of all (he had), takes

his stand on a lofty place and raises up his hand to wreak vengeance on his opponent, so the moon being outshadowed by the beauty of Ságariká's face is going up the mountain scattering his (handlike) rays upwards and thus he appears to be longing for taking revenge for the injury done to him. By this the excellence of the beauty of the face of the heroine, surpassing that of the moon, is indicated.

The metre is आर्य्या। The figure of speech is उत्प्रेक्षा and समासोक्ति:।

Ch. of Voice....कान्तिसर्व्वस्वेन......ऊर्ध्व करेण...स्थितेन...निशानाथेन (भूयते) (or निशानाथेन स्थितम्) ॥१२॥

जडत्वम्—(1) मूर्खत्वम् or (2) जलमयत्वम्। The moon is said to be formed of water ; cf. "सलिलमये शशिनि रवेर्दीधितयो मूर्च्छितास्तमो नैशं च्पयन्ति।" In the हरिवंश also the moon is described to have originated from the tears of the eyes of the sage अत्रि।

Cf. "पिता सोमस्य वै राजन् जज्ञेऽत्रिर्भगवानृषि:।
ब्रह्मणो मानसात् पूर्वं प्रजासर्गं विधित्सत:॥

... ...

अनुत्तरं नाम तपो येन तप्तं महत् पुरा।
त्रीणि वर्षसहस्राणि दिव्यानीति हि न: श्रुतम्।
तस्योर्ध्वरेतसस्तस्य स्थितस्यानिमिषस्य ह।
सोमत्वं तनुरापेदे महासत्त्वस्य भारत॥
ऊर्ध्वमाचक्रमे तस्य सोमत्वं भावितात्मन:।
नेत्राभ्यां वारि सुस्राव दशधा द्योतयद्दिश:।
तं गर्भं विधिना हृष्टा दश देव्यो दधुस्तदा।
समेत्य धारयामासुर्न च ता: समशक्नुवन्॥

स ताभ्यः सहसैवाथ दिगभ्यो गर्भः प्रभान्वितः ।
पपात भासयल्लोकान् शीतांशुः सर्व्वभावनः ॥"

(हरिवंशे हरिवंशपर्वणि २५।१-८)

P. 256. Sl. 13. In this shloka the King likes to establish the uselessness of the rise of the moon when the face of Ságariká, surpassing the beauty and radiance of the moon, is performing all its functions.

किं......हन्ति—Does it not mar the beauty of the lotus ? At the rise of the moon the lotuses fade away. Here Sagariká's face is likened unto the moon ; so it causes the lotus to fade, i. e., it is more beautiful than the lotus.

नयनानन्दम्—Delight of the eyes. The moon refreshes the eyes by its soothing rays. Sagariká's face is also delightful to the eyes.

विधत्ते—वि – धा – लट् त, आत्मनेपद by the rule, "स्वरितञितः कर्त्रभिप्राये क्रियाफले ।" But here कर्त्रभिप्राय in the क्रियाफल is not meant. The implication of the rule is loosely adhered to and is based upon "विवक्षा" as stated by भर्तृहरि—

"क्रियाप्रवृत्तौ चाख्याता कैश्चित् स्वार्थपरार्थता ।
असती वा सती वापि विवक्षितनिबन्धना" ॥

झषकेतन—(1) Sea, the abode of fishes. (2) Fish-bannered Cupid, i. e., passion. झषः केतनं यस्य (बहु) तस्य ।

झष means fish—"पृथुरोमा झषो मत्स्यो मीनो वैसारिणोऽण्डजः"—अमरः ; केतन means banner—"पताका वैजयन्ती स्यात् केतनं ध्वजमस्त्रियाम् ।" अमरः । केतन means also गृह—"केतनं तु निमन्त्रणे गृहे केतौ च कृत्ये च" इति मेदिनी ।

N. B. At the rise of the moon, the sea swells and passion also increases. The moon-like face of Ságariká gives rise to

झषकेतन (passion of love); so it performs the function of the moon.

आलोकमात्रेण—आलोक एव आलोकमात्रम् (नित्यसमास) तेन।

वक्त्रेन्दौ—वक्त्रम् एव इन्दुः (मयूरव्यंसकादि—रूपक) तस्मिन्। भावे ७मी।

अपरः शीतांशुः—Referes to the real moon in the sky.

उज्जृम्भते—प्रकाशते। उत्—जृम्भ् + लट् ते।

दर्पः स्यात् etc.—If the moon out of pride claims that he has got nectar, then that also is not enough for his superiority, inasmuch as Sāgarikā too has got nectar in her lips.

बिम्बाधरे—बिम्बसदृशम् अधरम् (शाकपार्थिवादिवत् समासः) तस्मिन्। बिम्ब is a kind of fruit (called तेलाकुचा in Bengali); it becomes deep red when ripe. The scarlet lips of the ladies are likened unto this fruit. बिम्बस्तु प्रतिबिम्बे स्यान्मण्डले बिम्बिकाफले"—हेमचन्द्रः।

Cf. "सुन्दरि तवाधरपटलं दशति बिम्बफलं शुकशावकः"।

The figure of speech is रूपक। The metre is शार्दूलविक्रीडितम्।

Ch. of Voice. ...रुचिः छन्द्यते।...नयनानन्दः विधीयते।...दृष्टिः... क्रियते।...अनेनापरेण शीत गुना उज्जृम्भ्यते। दर्पेण भूयते...भूयते (तेन)...।

सागरिकोत्क्षिप्त etc.—सागरिकया उत्क्षिप्तम् (३यातत्) तादृशं हृदयं यस्य (बहु) सः।

जीवितसंशयः—जीविते संशयः (७मीतत्) Doubt about life. What punishment she would mete out is not known. So the doubt is about the safety of life.

अन्यगतानि—अन्यां गतानि (२यातत्) addressed to (or meant for) other ladies.

P. 257. महानुभावा—Of great power; महान् अनुभावः यस्याः (बहु) सा, भू + घञ् = भावः, अनुगतः भावः (प्रादितत्) = अनुभावः। अनुभव is perception; but अनुभाव is power.

P. 261. प्रत्यक्षदृष्ट etc.—Adj. to अहम्। प्रत्यक्षं दृष्टं (सुप्सुपा) तादृशं व्यलीकं यस्य (बहु) सः। अक्ष्णः प्रति (अव्ययीभावः)। व्यलीक means undesirable act—"व्यलीकं त्वप्रियेऽलस्याप्रियाकार्येऽपि पीडने"—हेमचन्द्रः ; "व्यलीकमपराधः स्यात्।" इति हलायुधः।

Sl. 14. आताम्रताम्—Reddishness (due to lac-dye, लाक्षाङ्कताम्) अपनयामि—Remove.

विवर्णः—(1) Discoloured. (2) Lowly person. विगतः वर्णः यस्य (बहु) सः। "वर्णो द्विजादौ शुक्लादौ"—अमरः। 'विवर्णः पामरो नीचः'—अमरः। The King looked completely washed out owing to bashfulness. He had also committed the offence like a lowly person (विवर्ण).

लाक्षाङ्कताम्—Adj. to आताम्रताम्। लाक्षा is lac-dye which is used for colouring the feet of the ladies.

मूर्ध्ना।—The King here humbly stoops to rub out the lac-dye from the Queen's feet with his head in order to pacify her.

कोपोपराग etc.—Adj. to आताम्रताम्। कोपः एव उपरागः (मयूरव्यंसकादि—रूपक) तेन जनिता (श्यातत्) ताम्। उपरज्यते अनेन इति उप–रञ्ज् + घञ् = उपरागः eclipse ; "उच्यते राहुसंस्पर्श उपराग उपप्लवः" इति हलायुधः। कोपोपराग means 'eclipse-like anger,' or reddishness caused by anger'.

N. B. Just as the eclipse brings out a reddish colour on the lunar disc, so reddish hue is visible in Vásavadattá's face due to anger.

मुखेन्दुबिम्बे—मुखम् एव इन्दुबिम्बम् (मयूरव्यंसकादि—रूपक) तस्मिन्। इन्दोः बिम्बम् (६ष्ठीतत्)। बिम्ब means here मण्डल—"बिम्बस्तु प्रतिबिम्बे स्यान्मण्डले बिम्बिकाफले।

क्षमः—able ; क्षम् + अच्।

The metre is वसन्ततिलक। The figure of speech is परम्परित-रूपक। The super-imposition of इन्दुबिम्ब on मुख is the cause of the super-imposition of उपराग on कोप।

Ch. of Voice.—आताम्रता अपनीयते......विवर्णेन एतेन लाक्षाङ्कता...... । कोपोपरागजनिता......अमेण......करुणया भूयेत ॥१४॥

निम्नं ज्ञ:...कुप्यति—This is said sarcastically by Vásavadattá.

P. 262. अनर्थक्रमः—अनर्थानां क्रमः। (६ष्ठीतत्) "क्रमश्चानुक्रमे शक्तौ कम्पे चाक्रमणेऽपि च"—मेदिनी।

Sl. 15. समारूढ़ा—advanced सम्–आ–रुह्+क्त+स्त्रियां टाप्। Adj. to प्रीतिः।

अनुदिनम्—दिनं दिनमनु (अव्ययीभावः)।

प्रणयबहुमानात्—हेतौ ५मी। प्रणयस्य बहुमानः (६ष्ठीतत्) तस्मात्।

व्यलीकम्—Misdeed; wrong doing.

अकृतपूर्व्वम्—Adj. to व्यलीकम्। पूर्व्वं कृतम् कृतपूर्व्वम् (सुप्सुपा) न कृतपूर्व्वम् (नञ्तत्)।

प्रकृष्टस्य—Excellent; प्र–कृष्+क्त कर्म्मणि।

स्खलितम्—Mistake, lapse; "स्खलितं छलिते भ्रंशे"—हेमचन्द्रः।

अविषह्यम्—Adj. स्खलितम्। वि—सह्+यत्, by the rule "शकिसहोश्च"। षत्व is by the rule "परिनिविभ्यः सेवसित etc."

The metre is शिखरिणी। The figure of speech is अर्थान्तरन्यास—

"सामान्यं वा विशेषेण विशेषस्तेन वा यदि।
कार्य्यञ्च कारणेनेदं कार्य्येण च समर्थ्यते।
साधर्म्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः" ॥ (सा. द. १०।६१-६२)

Here the particular is corroborated by the general. The last line of the stanza is a general statement corroborating the rest of the shloka.

P. 267. गृहीतपश्चात्तापा—Being repentant at last. पश्चात् तापः (सुप्सुपा) गृहीतः पश्चात्तापः यया (बहु) सा ।

P. 268. Sl. 16. कण्ठगताः कण्ठं गताः (२यातत्) ; trembling at the throat, i.e., about to go out.

स्वार्थप्रयत्नः—स्वस्य अर्थः (६ष्ठीतत्) तस्मात् प्रयत्नः (सुप्सुपा) ।

N. B. The King here means to say that the exertion which he takes for saving Ságariká, is simply based on self-interest ; as on her very attempt at committing suicide, his life is almost gone. So, mainly in order to save his own life that he is trying to dissuade her from committing suicide.

The figure of speech is here असङ्गति which is defined as :—

"भिन्नदेशतयात्यन्तं कार्य्यकारणभूतयोः ।

युगपद्धर्म्मयोर्यत्र ख्यातिः सा स्यादसङ्गतिः ॥" (काः प्रः १०।१२४)

Here the cause of death which is पाश, is elsewhere (i. e., in the neck of Ságariká) but the effect (i. e., 'death') is in the King.

Ch. of Voice.—...कण्ठगतैः प्राणैः......स्वार्थप्रयत्नेन अनेन......त्यज्यताम् साहसम् ॥१६॥

P. 272. Sl. 17. अतिमात्रम्—Adv. अतिगता मात्रा यस्मिन् तद् यथा स्यात् तथा (बहु) । "मात्रं त्वचधृतौ स्वार्थे कार्त्स्न्ये मात्रा परिच्छदे । अक्षरावयवे द्रव्ये मानेऽल्पे कर्णभूषणे"—हैमः ।

P. 273. जीवितेशे—सम्बोधने प्रथमा । जीवितस्य ईशा (६ष्ठीतत्) । ईशा = ईश् + क + स्त्रियां टाप् ।

The metre is मालिनी । "ननमयययुतेयं मालिनी भोगिलोकैः ।"

न	न	म	य	य
⏑ ⏑ ⏑	⏑ ⏑ ⏑	— — —	⏑ — —	⏑ — —
अ ल म	ल म मु	ना तैः सा	ह से नै	ह ग्रं न

The pauses are on the 8th and the 15th syllables.

Ch. of Voice.—...विमुच्यतां त्वया......लतापाशः अयम्।......बाहुपाशः निधीयताम् ॥१७॥

अनभ्रा—Without clouds. नास्ति अभ्रं यस्यां (बहु) सा। न भ्रश्यन्ति आपो यस्मात् इति नञ्-भ्रंश+ड। "न भ्रश्यन्ति यतस्तेभ्यः जलान्यभ्राणि तान्यतः"। "अभ्रं मेघो वारिवाहः"—अमरः।

अकालवातावली—वातानाम् आवली (६ष्ठीतत्) अकाले वातावली (७मीतत्) न (अन्यः) कालः अकालः (नञ्तत्); here नञ् is used in the sense of तदन्यत्व।

N. B. This is an apt reply of the Jester to the King's statement—"सर्व इयमनभ्रा वृष्टिः।"

The sudden interview with Ságariká is taken by the King as a shower of rain without cloud. But the Jester, in excellent humour, apprehends it to be swept away by an unexpected gust of wind in the form of Queen Vásavadattá who enters immediately afterwards. This is very good example of Dramatic Irony or पताकास्थान।

अवधीरयित्वा—Disregarding; अवधीर्+णिच्+क्त्वा। But अव-धीर् +णिच्+ल्यप् will give the form अवधीर्य।

P. 273. मध्यस्थ—Indifferent. तस्य भावः मध्यस्थ+तल्+स्त्रियां टाप्।

मुग्धे—Beautiful. "मुग्धस्तु सुन्दरे मूढे"—मेदिनी।

विफलमनोरथाः—Adj. to वयम्। विफलाः मनोरथाः येषां (बहु) ते। विगतं फलं यस्मात् (प्रादि बहु) सः विफलः।

क्रियामहे—कृ+कर्म्मणि+लट् महे। Nom. वयम्।

अलीकदाक्षिण्येन—With false humouring, pseudo favour. अलीकं दाक्षिण्यम् (कर्म्मधा) तेन। अलीक means मिथ्या—"अलीकं त्वप्रियेऽनृते"—अमरः। दक्षिण means 'he who follows the humour of others.' "दक्षिणो दक्षिणोद्भूतसरलच्छन्दवर्त्तिषु। अवामे विषु यज्ञादिविधिदाने दिशि क्रियाम्"

मेदिनी। "दक्षिणस्तु परच्छन्दानुवर्त्तिनि।" दक्षिण + ष्यञ् ब्राह्मणादित्वात् = दाक्षिण्यम्।

P. 277. Sl. 18. In this shloka the King likes to convince Ságariká that whatever courtesy he might have shown towards the Queen, is all nothing but mere formality. But his unflinching love is always towards Ságariká.

श्वासोत्कम्पिनि—Adj. to कुचयुगे। Throbbing due to heavy sighs. श्वासेन उत्कम्पः (श्यातत्)। सोऽस्तीति श्वासोत्कम्प + इनि। कुचयुगे—भावे ७मी।

मौने...भाषितम्—That is, when she observed silence due to some kind of dissatisfaction, I spoke sweet words in order to pacify her and broke her silence.

मौन means silence. मुनि + अण् by the rule, "इगन्ताच्च लघुपूर्व्वात्"।

कुटिलीकृत etc.—Adj. to वक्त्रे। कुटिलीकृते भ्रुवौ यस्मिन् (बहु) तस्मिन्।

अकुटिलं कुटिलं कृतम् इति कुटिल + च्वि अभूततद्भावे + कृ + क्त कर्म्मणि। वक्त्रे is भावे ७मी।

यातं...पादयोः—I fell flat at her feet.

सहजाभिजात्य etc.—Adj. to सेवा। सहजम् आभिजात्यम् (कर्म्मधा) तेन जनिता (श्यातत्) actuated by her noble pedigree. अभिजात means 'born of high family'. "अभिजातस्तु कुलजे बुधे"—अमरः। अभिजातस्य भावः इति अभिजात + ष्यञ् = आभिजात्यम्।

प्रेमाबन्ध—Adj. to प्रीतिः। प्रेम्णः आबन्धः (६ष्ठीतत्) तेन विवर्धितः (श्यातत्) ...विवर्द्धितः अधिकश्च (कर्म्मधा) तादृशः रसः यस्याः (बहु) सा। आ—बन्ध् + घञ् = आबन्ध meaning सम्बन्धः। रस means 'love'—"रसो गन्धरसे स्वादे तिक्तादौ विषरागयोः"—विश्वः। The metre is शार्द्दूलविक्रीडितम्।

Ch. of Voice.—...(मया) कम्पितेन (भूयते) (अथवा अहं कम्पितः) प्रियेण भाषितेन (भूयते) [अहं प्रियं भाषितवान्]...यातेन (भूयते)...[अहं यातः or यातवान्]...जनितया सेवया...रसया प्रीत्या यया तया... ॥१८॥

P. 279. विप्रलब्धाः—Deceived, bewildered. वि – प्र – लभ् + क्त कर्म्मणि।

P. 283. Sl. 19. Here the King is in such a bewildered state of mind at the simultaneous occurence of so many unfavourable incidents, such as the pitiable plight of Ságariká, angry mood of Vásavadattá, binding of Vidushaka—that he cannot long concentrate his mind on any one of these, so that a proper remedy may be found out.

क्लान्तदीर्घ etc.—Adj. to मुखम्। दीर्घः रोषः (कर्म्मधा) क्लान्तः दीर्घरोषः (कर्म्मधा) तेन मुषितम् (३यातत्) तादृशं स्निग्धस्मितं यस्मिन् तत्। स्निग्धं स्मितम् (कर्म्मधा)। मुषित—मुष् (to steal) + क्त ; conj. मुष्णाति etc.

सुसंभृतरुषा—With pent up anger ; सुसंभृता रुट् (कर्म्मधा) सु – सम् – भृ + क्त कर्म्मणि = सुसंभृत ; accumulated, pent up.

संतर्ज्यमानाम्—Scolded. सम्—तर्ज् + कर्म्मणि शानच् + स्त्रियां टाप्।

सर्व्वाकार etc.—Adj. to चरम्। सर्व्वः आकारः (कर्म्मधा) तेन क्लान्ता (३यातत्) तादृशी व्यथा यस्य (बहु) सः। सर्व्वाकार refers to all those three mishaps mentioned in the first three lines.

निर्वृतिम्—निर् – वृ + क्ति। "अथ निर्वृतिर्मोक्षे मृत्यौ सुखे"—हेमचन्द्रः।

Critical Estimate

Act III opens in one part of the Royal Palace and the subject-matter is chiefly devoted to the incidents of disguise, which as the source of many an error, has been made artistic enough to help towards the development of the plot. The गर्भसन्धि, with its different constituents, such as रूप, प्रार्थना etc., covers the whole Act. The definition of गर्भसन्धि is—

"फलप्रधानोपायस्य प्रागुद्भिन्नस्य वस्तुनः।

गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहुः" ॥ सा. द. (६।७८-७९)

Here in this Act, the final result (i. e., the union of the

hero and heroine) is engulfed within the development of incidents in such a way that its final achievement, though expected to be accomplished, is not effected under the prevailing circumstances. Ságariká in the guise of Vásavadattá was expected to be united with the King on the spot of secret assignation ; but the secret information about this, given to the Queen who came there in time, frustrated the plot and exposed the King, who mistook real Vásavadattá to be Ságariká in disguise. The King wanted to carry on a clandestine love-intrigue with real Ságariká who subsequently came to the place in the disguise of the Queen ; but through irony of fate, the Queen, returning immediately with a view to pacify the King, detected the whole affair : and the King was thereby doubly exposed. The result was about to be achieved, when frustration came. The whole situation is manipulated in such a skilful and artistic manner that there is not the slightest tinge of impropriety anywhere. Everything appears to be natural and spontaneous.

The main characters are found to be individualized in their particular trends of temperament. Vidushaka's character has been revealed here more clearly in its true colour than before. The King, the Queen, and Ságariká all show individual peculiarities of their respective characters.

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चतुर्थोऽङ्कः

(ततः प्रविशति [1]रत्नमालामादाय साक्षा सुसङ्गता)

सुसङ्गता—(सकरुणं निःश्वस्य) हा पिअसहि साअरिए ! हा [2]लज्जालुए ! हा सहीगणवच्छले ! हा उदारसीले ! हा सोम्मदंसणे ! कहिं[3] गदासि ? देहि मे पडिवअणं। (इति रोदिति—ऊर्ध्वमवलोक्य निःश्वस्य च) हंहो देव्वहदअ ! अकरुण ! असामण्णरूवसोहा तादिसी तुए जइ णिम्मिदा ता कीस उण ईदिसं अवत्थंतरं पाविदा। इअं च रअणमाला जीविद-णिरासाए ताए कस्सवि बह्मणस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा। ता जाव कंपि बह्मणं अण्णेसामि। ([4]नेपथ्याभिमुखमवलोक्य) अए ! कहं एसो क्खु[5] बह्मणो वसंतओ इध[6] एव्व आअच्छदि ! ता एदस्स एव्व पडिवादइस्सं। (क)

(क) हा प्रियसखि सागरिके ! हा लज्जालुके ! हा सखीगणवत्सले ! हा उदारशीले ! हा सौम्यदर्शने ! कुत्र गतासि ? देहि मे प्रतिवचनम्। हंहो दैवहतक ! अकरुण ! असामान्यरूपशोभा तादृशी त्वया यदि निर्मिता, तत् कस्मात् पुनः ईदृशम् अवस्थान्तरं प्रापिता ? इयञ्च रत्नमाला जीवितनिराशया तया कस्यापि ब्राह्मणस्य हस्ते प्रतिपादय इति भणित्वा मम हस्ते समर्पिता। तद् यावत् कमपि ब्राह्मणम् अन्विष्यामि। अये ! कथमेष खलु ब्राह्मणो वसन्तकः इह एव आगच्छति ! तदेतस्मै एव प्रतिपादयिष्यामि।

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1. गहीतरअणमाला। 2. लज्जाइत्ति उदारसीले। 3. कहिं दाणिं तुमं मए पेक्खिदव्वा ? 4. परिक्रम्याग्रतोऽवलोक्य। 5. क्खु। 6. इह (इधो) ज्जेव्व।

(ततः प्रविशति हृष्टो वसन्तकः)

वसन्तकः—ही ही भोः ! अज्ज क्खु पिअवअस्सेण पसादिदाए तत्तभोदीए वासवदत्ताए बंधणादो मोचिअ सहत्थदिण्णेहिं मोदअलड्डुएहिं[1] उअरं मे सुपूरिदं किदं। अण्णं च, एदं पट्टंसुअजुअलं कण्णाहरणं[2] अ दिण्णं। ता जाव दाणिं पिअवअस्सं पेक्खिस्सं। (क)

(इति परिक्रामति)

सुसङ्गता—(रुदती सहसोपसृत्य) अज्ज वसंतअ ! चिट्ठ दाव तुमं मुहुत्तअं। (ख)

वसन्तकः—(दृष्ट्वा) कधं[3] सुसंगदा ! सुसंगदे ! एत्थ किं णिमित्तं रोदीअदि ? ण क्खु साअरिआए अच्चाहिदं किंपि संवुत्तं ? (ग)

सुसङ्गता—एदं ज्जेव्व णिवेदेदुकामा[4]। सा क्खु तवस्सिणी देवीए उज्जइणिं णीदेत्ति पवादं[5] कदुअ उवत्थिदे अद्धरत्ते ण जाणीअदि कहिं णीदेत्ति। (घ)

(क) ही ही भोः ! अद्य खलु प्रियवयस्येन प्रसादितया तत्रभवत्या वासवदत्तया बन्धनात् मुक्त्वा (मोचयित्वा) सहस्तदत्तैः मोदकलड्डुकैः उदरं मे सुपूर्णं (सुपूरितं) कृतम्। अन्यच्च—एतत् पट्टांशुकयुगलं कर्णाभरणञ्च दत्तम्। तद् यावद् इदानीं प्रियवयस्यं प्रेक्षिष्ये।

(ख) आर्य वसन्तक, तिष्ठ तावत् त्वं मुहूर्त्तकम्।

(ग) कथं सुसङ्गता ! सुसङ्गते, अत्र किं निमित्तं रुद्यते ? न खलु सागरिकाया अत्याहितं किमपि संवृत्तम् ?

(घ) एतदेव निवेदयितुकामा। सा खलु तपस्विनी देव्या उज्जयिनीं नीतेति प्रवादं कृत्वा उपस्थितेऽर्द्धरात्रे न ज्ञायते कुत्र नीता इति।

1. मोदएहिं विरइअ। 2. कण्णाभरणं। 3. कहं। 4. अज्ज वसंतअ ! अच्चाहिदं ज्जेव्व णिवेदइदुं। 5. पेसिदेत्ति जणप्पवादं। णीअदीत्ति।

वसन्तकः—(सोद्वेगम्) हा भोदि साअरिए ! हा असामण्ण-रूवसोहे ! हा मिदुभासिणि[1] ! अदिणिग्घिणं[2] देव्वीए किदं। तदो तदो ?— (क)

(क) हा भवति सागरिके ! हा असामान्यरूपशोभे ! हा मृदुभाषिणि ! अतिनिर्घृणं दैव्या कृतम्। ततः ततः ?—

लज्जालुके लज्जाशीले। उदारशीले उदात्तचरिते। सौम्यदर्शने स्निग्धालोके। दैवहतक कृतमिवेदं च। प्रतिपादय समर्पय। पट्टांशुकयुगलं क्षौमवस्त्रयुगलम्। अतिनिर्घृणं अतिनिष्करुणम्। अत्याहितं महानिष्टम्।

(রত্নমালা হস্তে সাশ্রুনয়না সুসঙ্গতার প্রবেশ)

Beng. Trans. সুসঙ্গতা—(সকরুণ নিশ্বাস ফেলিয়া) হা প্রিয়সখি সাগরিকে ! হা লজ্জাশীলে ! হা সখীজনপ্রিয়ে ! হা উদারচরিত্রে ! হা সৌম্যদর্শনে ! তুমি কোথায় গেলে ? প্রত্যুত্তর দাও। (রোদন করিয়া ঊর্দ্ধে অবলোকনকরতঃ নিশ্বাস ফেলিয়া) রে নিষ্ঠুর হতভাগা দৈব ! সেইরূপ অসাধারণ রূপলাবণ্যযুক্ত করিয়া তাহাকে যদি নির্ম্মাণ করিলেই তবে আবার এইরূপ দশান্তরে ফেলিলে কেন ? জীবনের প্রতি নিরাশ হইয়া—"এই রত্নমালা কোনও ব্রাহ্মণের হস্তে দান করিও"—এই বলিয়া তিনি রত্নমালাটি আমার হস্তে অর্পণ করিয়াছেন। আমিও এখন একজন ব্রাহ্মণের অন্বেষণ করি। (নেপথ্যের দিকে অবলোকন করিয়া) এই যে ব্রাহ্মণ বসন্তক এই দিকেই আসিতেছেন। ইঁহার হস্তে সমর্পণ করি।

(তারপর সহর্ষে বসন্তকের প্রবেশ)

বসন্তক—হাঃ, হাঃ ! আরে আজ প্রিয়বয়স্য বাসবদত্তাকে সন্তুষ্ট করিলে বাসবদত্তা আমাকে বন্ধন হইতে মুক্ত করিয়া নিজ হস্তে মোদকলড্ডুকাদি দ্বারা আমার উদর উত্তমরূপে পূর্ণ করিয়া দিয়াছেন। আরও এই ক্ষৌমবস্ত্রযুগল এবং কর্ণাভরণ দিয়াছেন। এখন প্রিয়বয়স্যের সহিত সাক্ষাৎ করি।

(পরিক্রমণ)

সুসঙ্গতা—(রোদন করিতে করিতে সহসা অগ্রসর হইয়া) আর্য্য বসন্তক ! এক মুহূর্ত্ত থামুন।

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1. न इत्यन्त पुस्तकान्तरे। 2. णिग्घुरं।

. বসন্তক—(দেখিয়া) একি সুসঙ্গতা যে ? সুসঙ্গতে, তুমি এখানে রোদন করিতেছ কেন ? সাগরিকার কোনও কিছু বিপদ্ হয় নাই তো ?

সুসঙ্গতা—সেইটাই জানাইতে আসিয়াছি। সেই হতভাগিনীকে দেবী উজ্জয়িনী পাঠাইয়া দিয়াছেন এই প্রবাদ প্রচার করিয়া মধ্যরাত্রি উপস্থিত হইলে কোথায় তাহাকে লইয়া যাওয়া হইয়াছে জানা যায় নাই।

বসন্তক—(উদ্বেগের সহিত) হা আর্যে সাগরিকে ! হা অসাধারণ রূপলাবণ্যযুক্তে ! হা নুদুভাষিণি ! দেবী অত্যন্ত নিষ্ঠুর কার্য্য করিয়াছেন। তারপর তারপর ?—

Eng. Trans. (Then enter Susangatá with tearful eyes with the jewel-necklace in her hand)

Susangatá—(Sighing pitifully) Alas, friend Ságariká, my bashful, my affectionate (lit : affectionate towards her companions), my generous, my lovely friend ! Whither are you gone ? Give me reply. (Weeps and looks up with sighs) Oh relentless cursed Destiny ! Why shouldst thou have endowed her with such unrivalled charms, to consign her to so hapless a fate ? Despairing of her life, she has given me this jewel-necklace saying, 'offer it to some Bráhmana.' Now, I shall look for a Bráhmana. (Looking towards the green-room) Ah, here comes worthy Vasantaka, I shall give it to him.

(Then enter Vasantaka in a joyful mood)

Vasantaka—Excellent, excellent ! Being appeased by my dear friend, Her Majesty Vásavadattá has restored me to freedom from bondage and has filled my belly with sweets offered with her own hands and further presented me with a pair silken cloths and these ear-rings. Now, I shall see my dear friend. (Goes around)

Susangatá—(Weeping and approaching all on a sudden) Worthy Vasantaka, please wait a moment.

Vasantaka—(Looking) Hey Susangatá ! Susangatá, why do you weep now ? No disaster, I think, has overtaken Ságariká ?

Susangatá—This is just what I have come to inform you. A rumour has been spread by Her Majesty that the poor girl has been taken away off to Ujjayini, but it is not known whither she is taken away at midnight.

Vasantaka—(Anxiously) Ah, alas ! Poor Ságariká ! A damsel of such unequalled charms and of such a gentle disposition ! Indeed very cruel treatment has been meted out by the Queen. Then, what next ?—

सुसङ्गता—एसा रअणमाला ताए जोविदणिरासाए अज्ज-वसंतअस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा। ता णं गेह्णदु अज्जो एदं। (क)

वसन्तकः—(सास्रं सकरुणं—कर्णौ पिधाय) भोदि ! ण मम ईदिसे पत्थावे एदं वोढुं [1]हत्थो [2]पसरदि। (ख)

(इत्युभौ रुदतः)

सुसङ्गता—(अञ्जलिं बद्ध्वा) ताए एव्व अणुग्गहं करंतो अंगीकरेदु एदं अज्जो। (ग)

वसन्तकः—(विचिन्त्य) अहवा, उवणेहि ; जेण इमाए ज्जेव्व साअरिआविरहकुंठिअं[3] पिअवअस्सं विणोदेमि। (घ)

([4]सुसङ्गता वसन्तकस्य हस्ते रत्नमालां ददाति)

(क) एषा रत्नमाला तया जीवितनिराशया आर्यवसन्तकस्य प्रतिपादयेति भणित्वा मम हस्ते समर्पिता। तद् ननु गृहाण आर्य एताम्।

(ख) भवति, न मम ईदृशे प्रस्तावे एतां वोढुं हस्तः प्रसरति।

(ग) तस्याः अनुग्रहं कुर्वन् अङ्गीकरोतु एताम् आर्यः।

(घ) अथवा, उपनय ; येन अनया एव सागरिकाविरहकुण्ठितं प्रियवयस्यं विनोदयामि।

1. कधं मम...एदं गेण्हिदुं...। 2. हत्था। 3. विरहुक्कंठिदं। 4. सुसङ्गतीपनयति।

वसन्तकः—(गृहीत्वा निरूप्य[1] सविस्मयम्) भोदि ! कुदो उण ईदिसस्स अलंकारस्स समागमो ? (क)

सुसङ्गता—अज्ज ! मएवि सा कोदूहलेण पुच्छिदा आसि[2] । (ख)

वसन्तकः—तदा ताए किं भणिदं ? (ग)

सुसङ्गता—तदो सा उद्धं पेक्खिअ दीहं णिस्ससिअ—सुसंगदे ! किं दाणिं तुह इमाए कथाए त्ति—भणिअ रोदिदुं[3] पउत्ता । (घ)

वसन्तकः—णं कधिदं एव्व ताए[4] । सामण्णजणदुल्लहेण इमिणा परिच्छदेण सव्वधा महाभिजणसमुप्पण्णाए ताए होदव्वं । सुसंगदे ! पिअवअस्सो दाणिं कहिं ? (ङ)

सुसङ्गता—अज्ज ! एसो क्खु भट्टा देवीभवणादो णिक्कमिअ फडिअसिलामंडवं गदो । ता गच्छदु अज्जो । अहंवि देवीए वासवदत्ताए परिचारिणी[5] भविस्सं । (च)

(इति निष्क्रान्तौ)

इति प्रवेशकः

(क) भवति, कुतः पुनः ईदृशस्य अलङ्कारस्य समागमः ? (ख) आर्य, मयापि कौतूहलेन पृष्टा आसीत् ।

(ग) तदा तया किं भणितम् ?

(घ) ततः सा ऊर्ध्वं प्रेक्ष्य दीर्घं निःश्वस्य—सुसङ्गते, किमिदानीं तव अनया कथयेति भणित्वा रोदितुं प्रवृत्ता ।

(ङ) ननु कथितमेव तया । सामान्यजनदुर्लभेन अनेन परिच्छदेन महाभिजनसम्पन्नया तया भवितव्यम् । सुसङ्गते, प्रियवयस्य इदानीं कुत्र ?

(च) आर्य, एष खलु भर्त्ता देवीभवनात् निष्क्रम्य स्फटिकशिलामण्डपं गतः । तद् गच्छतु आर्यः । अहमपि देव्याः वासवदत्तायाः परिचारिणी भविष्यामि ।

1. निर्व्वर्ण्य । 2. मएवि कोदूहलेण पुच्छिदं ज्जेव्व । 3. रोइदुं । 4. मए । 5. पज्जवत्तिणी ।

জীবিতনিরাশয়া জীবনং প্রতি আস্থাশূন্যয়া। সামান্যজনদুর্ল্লভমিদ সাধারণজন-দুষ্প্রাপ্যং পরিচ্ছদমিদং অলঙ্কারণং, অত্র রত্নমালয়া ইত্যর্থঃ। মহাভিজনসম্ভবয়া কুলীন-বংশীয়য়া। অন্যথা অস্যেদৃশস্যালঙ্কারস্য সর্ব্বথা প্রাপ্ত্যভাব ইত্যর্থঃ। দেবীভবনাৎ বাসব-দত্তাভবনাৎ।

Beng. Trans, সুসঙ্গতা—সেই (সাগরিকা) নিজের জীবনে হতাশ হইয়া 'এই রত্নমালা বসন্তককে সমর্পণ করিও' এই বলিয়া আমার হস্তে সমর্পণ করিয়াছিলেন। তাহা এখন আর্য্য গ্রহণ করুন।

বসন্তক—(সাশ্রুনেত্রে করুণভাবে—কর্ণ বন্ধ করিয়া) আর্য্যে, আমার কিন্তু হস্ত এইরূপ ব্যাপারে ইহা (বহন) পরিধান করিবার জন্য প্রসারিত হইতেছে না।

(উভয়ের রোদন)

সুসঙ্গতা—(করজোড়ে) এইটা গ্রহণ করিয়া তাঁহার প্রতি অনুগ্রহ প্রকাশ করুন।

বসন্তক—(চিন্তা করিয়া) অথবা, আন; এইটা লইয়া সাগরিকার বিরহে কুণ্ঠিত-হৃদয় প্রিয়বয়স্যের চিত্ত বিনোদন করিব।

(সুসঙ্গতা বসন্তকের হস্তে রত্নমালা দিলেন)

বসন্তক—(গ্রহণ করিয়া সবিস্ময়ে অবলোকন করতঃ) কোথা হইতে এই অলঙ্কার আসিল?

সুসঙ্গতা—আর্য্য, আমিও কৌতূহলবশতঃ তাঁহাকে জিজ্ঞাসা করিয়াছিলাম।

বসন্তক—তখন তিনি কি বলিলেন?

সুসঙ্গতা—তখন তিনি ঊর্দ্ধদিকে নিরীক্ষণ করিয়া দীর্ঘনিশ্বাস পরিত্যাগ করতঃ বলিলেন—'সুসঙ্গতে, তোমার এখন এই কথা পাড়িয়া লাভ কি'?—এই বলিয়া রোদন করিতে লাগিলেন।

বসন্তক—তাহাতে তিনি বলিলেন বৈ কি! সাধারণ লোকের দুর্ল্লভ এই অলঙ্কার হইতে তাঁহাকে উচ্চবংশসম্ভূতা বলিয়া মনে হইতেছে। সুসঙ্গতে, বর্ত্তমানে প্রিয়বয়স্য কোথায়?

সুসঙ্গতা—আর্য্য, মহারাজ এখনই দেবী বাসবদত্তার প্রাসাদ হইতে বাহির হইয়া স্ফটিকশিলামণ্ডপে গমন করিয়াছেন। এখন (সেইখানে) গমন করুন! আমিও দেবী বাসবদত্তার পরিচারিকা হইব। (উভয়ে নিষ্ক্রান্ত)

ইতি প্রবেশক

Eng. Trans. Susangatá—She herself, despaired of life, left with me this jewel-neclace saying, 'Present it to the worthy Vasantaka.' Pray accept it.

Vasantaka—(Covering his ears—piteously and with tearful eyes) Excuse me, my hand does. not stretch out to take this (sad offer) in such circumstances. (Both weep)

Susangatá—(With folded hands) Please favour her by accepting this.

Vasantaka—(Reflecting) Or, bring it (to me). By this I shall relieve the mind of my dear friend the King afflicted with the seperation from Ságariká. (Susangatá gives the necklace to Vasantaka)

Vasantaka—(Accepts and looks with wonder) Madam, whence again, came such an ornament ?

Susangatá—Sir, I too asked her about it out of curiousity.

Vasantaka—And what replied she ?

Susangatá—She looked up, sighed and said—'Susangatá, what is the use of these tales now'—and then burst into tears.

Vasantaka—Indeed, she did disclose the matter by that. This ornament which is inaccessible to the people of the ordinary run, indicates that she surely belongs to some highly distinguished family. Susangatá, where is my dear friend now ?

Susangatá—Worthy sir, His Majesty went out of the Queen's apartment and went to the crystal alcove. Do you go (to him now). I must to go to attend Her Majesty.

(Both exeunt)

Here ends the Interlude.

(ततः प्रविशति आसनस्थो राजा)

राजा—(विचिन्त्य)

सव्याजैः शपथैः प्रियेण वचसा चित्तानुवृत्त्याधिकं
वैलक्ष्येण परेण पादपतनैर्वाक्यैः सखीनां मुहुः ।

[1]प्रत्यासत्तिमुपागता नहि तथा देवी रुदत्या यथा
प्रक्षाल्येव तयैव बाष्पसलिलैः कोपोऽपनीतः स्वयम् ॥१॥

(सोत्कण्ठं निःश्वस्य) तावदिदानीं देव्यां [2]प्रसादितायां सागरिका-चिन्तैव केवलं मां बाधते । कुतः—

अम्भोजगर्भसुकुमारतनुस्तदासौ
कण्ठग्रहे प्रथमरागघने विलीय ।
सद्यः पतन्मदनमार्गणरन्ध्रमार्गै-
र्मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥२॥

(विचिन्त्य) योऽपि मे विश्रामस्थानं वसन्तकः, सोऽपि देव्या संयतः[3] । तत् कस्याग्रतो बाष्पमोक्षं करिष्ये ? (इति निःश्वसिति)

(ततः प्रविशति वसन्तकः)

वसन्तकः—([4]परिक्रम्यावलोक्य च सविस्मयम्) एसो क्खु [5]णिब्भरो-क्कंठापरिक्खामंपि, तणुं सलाहणिज्जलावण्णं समुव्वहंतो उदिदो दुदिआचंदो विअ अहिअदरं सोहदि पिअवअस्सो ! ता जाव णं उवसप्पामि । (उपसृत्य) सोत्थि भवदे ! भो दिट्ठिआ [6]वड्ढसे ! देवीहत्थगदेनापि मए पुणोवि एदेहिं अच्छीहिं जं दिट्ठोसि । (क)

(क) एष खलु निर्भरोत्कण्ठापरिक्षामामपि श्लाघनीयलावण्यां तनुं समुद्वहन् उदितो द्वितीयाचन्द्रः इव अधिकतरं शोभते प्रियवयस्यः । तद् यावद् एनम् (मनु) उपसर्पामि । स्वस्ति भवते । भो दिष्ट्या वर्द्धसे !—देवीहस्तगतेनापि मया पुनरपि एताभ्याम् अक्षिभ्यां यद् दृष्टोऽसि । भो वयस्य, देव्या अनुगृहीतोऽस्मि ।

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1. प्रत्यापत्तिम् । 2. प्रसन्नायाम् । 3. संयतस्तिष्ठति । 4. राजानं दृष्ट्वा । 5. निरंतरुक्कंठा । 6. दिट्ठीसि ।

राजा—(दृष्ट्वा सहर्षम्) अये वसन्तकः प्राप्तः ! सखे ! परिष्वजस्व माम् ।

(विदूषकः परिष्वजति)

वसन्तकः—भो वअस्स ! देवीए अनुग्गहिदह्मि ।

राजा—वेषेणैव निवेदितस्त्वया देव्याः प्रसादः । तत् कथ्यतामिदानीं सागरिकायाः का वार्त्तेति ।

वसन्तकः—(सवैलक्ष्यमधोमुखस्तिष्ठति)

राजा—वयस्य ! किं न कथयसि ?

वसन्तकः—अप्पिअं त्ति णिवेदिदुं ण पारेमि । (क)

(क) अप्रियमिति निवेदयितुं न पारयामि ।

सव्याजैः इति । सव्याजैः छलयुक्तैः शपथैः प्रियेण वचसा मधुरवाक्येन अधिकं चित्तानुवृत्त्या छन्दोऽनुगमनेन परेण निरतिशयेन वैलक्ष्येण विस्मयेन सह पादपतनैः सखीनां मुहुः वाक्येन अनुरोधवचनेन देवी तथा प्रत्यासत्तिं प्रसन्नताम् न उपागता प्राप्ता प्रापितेत्यर्थः । यथा रुदत्या तया एव देव्या वासवदत्तया एव बाष्पसलिलैः अश्रुजलैः कोपः अपनीतः दूरीकृतः । बाष्पजलपतनाद् अन्तर्गतकोपसम्भारस्य प्रक्षालितत्वात् कोपस्यापगम इत्यर्थः ॥१॥ बाधते पीडयति । कुत इति । अम्भोजगर्भसुकुमारतनुः अम्भोजस्य पद्मस्य गर्भः अन्तः तद्वत् सुकुमारा कोमला तनुः देहः यस्याः सा । तदा साक्षात्कारावसरे इत्यर्थः । असौ मम प्रियतमा सागरिका प्रथमरागघने मदङ्गे लयप्राप्तेव प्रथमः रागः अनुरागः तेन घने गाढे अनुरागातिशयेनेत्यर्थः । कण्ठग्रहे आलिङ्गने विलीय अनुरागातिशयाद् द्रवीभूय आनन्दरसतां प्राप्य इत्यर्थः । सद्यः इदानीमेव पतन्तः ये मदनमार्गणाः मदनबाणाः तेषां रन्ध्रमार्गैः छिद्रपदैः अवसरं प्राप्य इत्यर्थः । हृदयं प्रविष्टा यथा द्रवीभूतं वस्तु किञ्चित् रन्ध्रपथमवाप्य तेनैव अन्तः प्रविशति तद्वत् ॥२॥ विश्रामस्थानम् विनोदस्थानम् । संयतः बद्धः । बाष्पमोक्षं अश्रुमोचनम् । निर्भरा निरतिशया उत्कण्ठा तया परिक्षामां क्षीणाम् । श्लाघनीयलावण्यां मनोहरसौन्दर्ययुक्ताम् । परिष्वजस्व आलिङ्गय ।

Prose order. सव्याजैः शपथैः प्रियेण वचसा अधिकं चित्तानुवृत्त्या परेण वैलक्ष्येण (सह) पादपतनैः मुहुः सखीनां वाक्यैः देवी प्रत्यासत्तिं तथा न उपगता यथा हि रुदत्या तयैव बाष्पसलिलैः प्रक्षाल्य एव स्वयं कोपः अपनीतः ॥१॥

अम्भोजगर्भसुकुमारतनुः तदा असौ मम प्रियतमा प्रथम गाढघने कण्ठग्रहे विलीय सद्यः पतन्मदनमार्गणरन्ध्रमार्गैः हृदयं प्रविष्टा (इति) मन्ये ॥२॥

Beng. Trans. (আসনস্থ রাজার প্রবেশ)

রাজা—(চিন্তা করিয়া) ছলপূর্ণ শপথ, প্রিয়বাক্য, সমধিক চিত্তানুবর্ত্তন, অত্যন্ত বিস্ময়ের সহিত পাদপতন, সখীগণের পুনঃ পুনঃ অনুরোধ বচনের দ্বারা দেবী বাসবদত্তা সেরূপ প্রসন্ন হন নাই, যেরূপ তিনি স্বয়ং রোদন করিতে করিতে অশ্রুজলের দ্বারা প্রক্ষালিত করিয়া নিজের ক্রোধ দূরীভূত করিয়াছেন ।১।

(উৎকণ্ঠার সহিত দীর্ঘনিঃশ্বাস পরিত্যাগ করিয়া) এখন দেবী প্রসন্ন হইয়াছেন, এখন কেবল সাগরিকার চিন্তাই আমার পক্ষে কষ্টকর হইয়া উঠিয়াছে। কেন না—পদ্মের অন্তঃস্থলের ন্যায় সুকুমারমূর্ত্তি আমার প্রিয়তমা (সাগরিকা) প্রেমের প্রথম গাঢ় আলিঙ্গনে বিলীন (দ্রবীভূত) হইয়া সদ্যঃ পতিত মদনবাণের ছিদ্রপথে বোধ হয় আমার হৃদয়ে প্রবেশ করিয়াছেন ।২।

(চিন্তা করিয়া) আমার বিনোদনস্থান একমাত্র বসন্তক, সেও দেবীকর্ত্তৃক বন্ধনে নিক্ষিপ্ত হইয়াছে। তাহা হইলে এখন কাহার সম্মুখেই বা অশ্রুমোচন করিব ? (দীর্ঘ-নিশ্বাস ত্যাগ)

(বসন্তকের প্রবেশ)

বসন্তক—(বিস্ময়ের সহিত পরিক্রমণ ও অবলোকন করিয়া) এই যে আমার প্রিয়-বয়স্য নিরতিশয় উৎকণ্ঠাহেতু ক্ষীণ অথচ প্রশংসনীয় লাবণ্যযুক্ত দেহ লইয়া দ্বিতীয়াচন্দ্রের ন্যায় অধিকতর শোভা পাইতেছেন। এখন তাঁহার নিকট অগ্রসর হই। (অগ্রসর হইয়া) আপনার মঙ্গল হউক ; আপনার অভ্যুদয় লাভ হউক ! —যেহেতু দেবীর হস্তে পড়িলেও আমি পুনরায় এই অক্ষিযুগলের দ্বারা আপনাকে দেখিতে পাইলাম।

রাজা—(সানন্দে দেখিয়া) এই যে বসন্তক আসিয়াছে ! সখে, আমাকে আলিঙ্গন কর।

(বিদূষক আলিঙ্গন করিলেন)

বিদূষক—ভো বয়স্য, দেবীর অনুগ্রহ লাভ করিয়াছি।

রাজা—বেশ-ভূষা দর্শনেই তোমার উপর দেবীর প্রসাদ সূচিত হইতেছে। এখন সাগরিকার খবর কি বল ?

বসন্তক—(সবিস্ময়ে অধোমুখ হইলেন)

রাজা—বয়স্য, বলিতেছ না কেন ?

বসন্তক—অপ্রিয় সংবাদ নিবেদন করিতে পারিব না।

Eng. Trans. (Then enter the King seated)

King.—(Reflecting) By deceitful vows, sweet words, utmost humouring, prostrate supplications attended with extreme feeling of wonder and frequent requests of her friends, the Queen could not be appeased so much, as she herself has removed her anger, washing it away as it were, with the tears as she was weeping. 1.

(Breathing heavily with anxiety). Now that the Queen is appeased, the anxiety about Ságariká pains me much. For—

I think, my beloved with a form as delicate as the internal petal of the lotus, dissolved at the time of embrace—tight owing to the ardour of first love—has now found a passage into my heart through the channels made by the arrows of the god of love, shot just now. 2.

(Reflecting) Now, Vasantaka who was the only source of my consolation (confidence) has been imprisoned by the Queen. So, in whose presence can I now shed tears ? (Sighs)

(Then enter Vasanaka)

Vasantaka—(Going round and looking with wonder) Yonder is my dear friend with a frame, emaciated with utmost care, but endowed with laudable gracefulness, shines still more radiantly as the moon of the second day of the bright fortnight. Now, I shall approach him. (Approaching) Be it all right with Your Majesty. Fortune favours you, as I have been able to see you with my eyes again, though I fell into the clutches of Her Majesty.

King—(Looking with joy) Ah, now Vasantaka is come? My friend, embrace me. (Jester embraces)

Vidushaka—Dear friend, I have been favoured by Her Majesty.

King—Your dress declares (you restored to) the good graces of the Queen. Tell me now, what news of Ságariká?

(Vasantaka hangs down his head)

King—My friend, why do you not speak?

Vasantaka—I cannot utter such unpleasant tidings.

राजा—(सोद्वेगं सम्भ्रमम्) वयस्य ! कथमप्रियम् ! किं व्यक्तमेवोत्सृष्टं जीवितं तया ? हा प्रिये सागरिके ! (इति मोहं नाटयति[1])

विदूषकः—(ससम्भ्रमम्) समस्ससदु समस्ससदु पिअवअस्सो ! (क)

राजा—(समाश्वास्य सास्रम्)

प्राणाः परित्यजत काममदक्षिणं मां
रे दक्षिणा भवत मद्वचनं [2]शृणुध्वम् ।
शीघ्रं न यात यदि तन्मुषिताः स्थ [3]मूढा
याता सुदूरमधुना गजगामिनी सा ॥ ३ ॥

विदूषकः—भो ! मा अस्सधा संभावेहि । सा क्खु तवस्सिणी देवीए उज्जइणिं पेसिदत्ति सुणीअदि । तदो मए अप्पिअंत्ति करिअ ण भणिदं । (ख)

(क) समाश्वसितु समाश्वसितु प्रियवयस्यः ।

(ख) भोः, मा अन्यथा सम्भावय । सा खलु तपस्विनी देव्या उज्जयिनीं प्रेषिता इति श्रूयते । ततो मया अप्रियमिति कृत्वा न भणितम् ।

1. इति मूर्च्छति । 2. कुरुध्वम् । 3. नूनं ।

राजा—कथमुज्जयिनीं प्रेषिता ! अहो निरनुरोधिता मयि देव्याः[1] ! वयस्य ! केन तवैतदाख्यातम् ?

विदूषकः—[2]भो ! सुसंगदाए। अण्णं च—मम हत्थे ताए केणावि कज्जेण[3] इअं रअणमाला पेसिदा। (क)

राजा—किमपरं मामाश्वासयितुम् ! तद्वयस्य ! उपनय।

(विदूषक उपनयति)

राजा—(गृहीत्वा रत्नमालां निर्व्वर्ण्य हृदये निधाय) अहह !

कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया।
तुल्यावस्था सखीवेयं तनुराश्वास्यते मम ॥४॥

वयस्य ! त्वं परिधत्स्वैनाम्, येन वयमेनामपि तावद् दृष्ट्वा धृतिं करिष्यामः।

विदूषकः—भो ! जं भवं आणवेदित्ति। (इति कण्ठे परिदधाति) (ख)

राजा—(सास्रं निःश्वस्य) वयस्य ! दुर्लभं पुनर्दर्शनं प्रियायाः।

(क) भोः, सुसङ्गतया। अन्यच्च—मम हस्ते तया केनापि कार्य्येण इयं रत्नमाला प्रेषिता।

(ख) भोः, यद् भवान् आज्ञापयति।

व्यक्तम् सुस्पष्टम्। उत्सृष्टं त्यक्तम्। प्राणाः इति। अदक्षिणम् अनुदारम्। दक्षिणाः उदाराः। सरलाः प्राणा इति शेषः। शीघ्रं यदि न यात मां यदि न त्यजत इत्यर्थः। तत् मुषिताः स्थ चोरिताः वञ्चिता भवथ इति यावत्। मूढाः मुग्धाः प्राणाः इति शेषः। गजगामिनी सागरिकेत्यर्थः। तस्यां यातायां मे प्राणानां नास्ति किञ्चित् प्रयोजनमित्यर्थः ॥३॥ निरनुरोधिता निःशेषेण अनुरोधः अनुवर्त्तनम् अस्याः अस्तीति निरनुरोधिनी। तस्याः भावः निरनुरोधिता प्रतिकूलाचरणमिति भावः। आख्यातम् कथितम्। कण्ठाश्लेषमिति। तस्याः

1. निरनुरोधा मयि देवी। 2. (सास्रं निःश्वस्य) 3. किं वि णिमित्तं।

कण्ठाश्लेषम् कण्ठालिङ्गनं समासाद्य प्राप्य प्रभ्रष्टया पतितया अनया रत्नावल्या इत्यर्थः। तुल्यावस्था तुल्या समाना अवस्था यस्याः सा। इयं मम तनुः शरीरम् आश्वास्यते सम्भाव्यते। मम तनुः सागरिकालिङ्गनात् भ्रष्टा, इयं रत्नमालापि सागरिकाकण्ठालिङ्गनात् विच्युता। अतः अनयोः मत्तनुरत्नमालयोः अवस्था साधारणी एव भवति। यथा काचित् सखी अन्यया कयाचित् तुल्यावस्थया सख्या समाश्वास्यते तथा इयं मे तनुः च सागरिकाविरहात् क्लिष्टापि अनया तुल्यावस्थामापन्नया रत्नावल्या सम्भाव्यते इति भावः ॥४॥ धृतिं धैर्यं धारणम्।

Prose order. हे प्राणाः, मां कामम् अचिरेण परित्यजत। मद्वचनं कुरुध्वम्। दक्षिणा भवत। शीघ्रं यदि न जात तत् नूनं मुषिताः स्थ। सा गजगामिनी अधुना सुदूरं याता ॥३॥

तस्याः कण्ठाश्लेषं समासाद्य प्रभ्रष्टया अनया तुल्यावस्था सखीव इयं मम तनुः आश्वास्यते ॥४॥

Beng. Trans. রাজা—(উদ্বেগের সহিত সাশ্রুনেত্রে) বয়স্য ! কি ! অপ্রিয় ! তাহা হইলে তিনি কি নিশ্চয়ই প্রাণ পরিত্যাগ করিয়াছেন ? হা প্রিয়ে সাগরিকে ! (মূর্চ্ছা)

বিদূষক—(শশব্যস্তে) প্রিয়বয়স্য, আশ্বস্ত হউন, আশ্বস্ত হউন।

রাজা—(সাশ্রুনেত্রে আশ্বস্ত হইয়া) হে প্রাণ, অনুদার আমাকে শীঘ্র পরিত্যাগ কর। সদয় (সরল) হও, আমার কথা রাখ। যদি শীঘ্র আমাকে পরিত্যাগ না কর তাহা হইলে বঞ্চিত হইবে। সেই গজগামিনী এতক্ষণে বহুদূর চলিয়া গিয়াছেন।৩।

বিদূষক—আপনি অন্য রকম মনে করিবেন না। সে বেচারীকে দেবী উজ্জয়িনীতে পাঠাইয়া দিয়াছেন বলিয়া শুনা যাইতেছে। সেইজন্য আমি অপ্রিয় বলিয়া বলি নাই।

রাজা—কি ! উজ্জয়িনীতে পাঠাইয়া দিয়াছেন ! হায়, আমার প্রতি দেবীর কিরূপ প্রতিকূলাচরণ ! বয়স্য, তোমাকে এ কথা কে বলিল ?

বিদূষক—ওহে, সুসঙ্গতা বলিয়াছে। আরও আমার হস্তে কোন প্রয়োজনবশতঃ তিনি এই রত্নমালা প্রেরণ করিয়াছেন।

রাজা—অন্য আর কি ? আমাকে আশ্বস্ত করিবার জন্যই। বয়স্য, উহা লইয়া এস।

(বিদূষক আনিলেন)

রাজা—(গ্রহণকরতঃ নিরীক্ষণ করিয়া হৃদয়ে স্থাপনপূর্ব্বক) অহো! তাঁহার কণ্ঠালিঙ্গন প্রাপ্তির পর বিচ্যুত এই রত্নমালা দ্বারা সমান অবস্থাপন্ন সখীর ন্যায় আমার এই তনু ইদানীং আশ্বাসিত হইতেছে ।৪।

বয়স্য, তুমিই ইহা পরিধান কর। যাহাতে আমি এই রত্নমালাকে দেখিয়াও সন্তোষ (ধৈর্য্য) লাভ করিতে পারি।

বিদূষক—আপনি যাহা আদেশ করেন। (কণ্ঠে পরিধান)

রাজা—(সাশ্রুনেত্রে নিঃশ্বাস পরিত্যাগ করিয়া) বয়স্য, প্রিয়ার পুনর্ব্বার দর্শন দুর্লভ।

Eng. Trans. King—(With eagerness and fear) What ! Unpleasant tidings ! My friend ! Has she given up her life truly ? O my beloved Ságariká ! (Faints)

Jester—(Alarmed—in haste) Be consoled, my friend, be consoled.

King—(Recovering—with tears) Leave me, a crooked person, oh my life ! Listen to me ; be straightforward (favourable). If you do not leave me immediately, you will be deceived, o foolish one ! That lady with elephant-like gait is far off already. 3.

Jester—Please don't think it otherwise. It is heard that the Queen has sent her to Ujjayini ; so I did not disclose it to you taking it to be unpleasant.

King—What ! Sent to Ujjayini ! Oh ! How the Queen is unfavorably disposed towards me ! Who told you this ?

Jester—Susangatá told me ; and more, she has sent this necklace through my hand with some object in view.

King,—To console me forsooth and for nothing else. So, bring it to me, my friend.

(The Jester brings it)

King—(Accepting the necklace he observes it well and applies it to his heart) This having embraced her neck and now being far removed therefrom, gives relief to my body that is like a friend of it, sharing a similar plight. 4.

My friend, wear it, so that I may acquire fortitude as I look at it.

Jester—As Your Majesty commands. (Wears in the neck)

King—(Sighing—with tears) My friend ! Another sight of my beloved will be very rare.

विदूषक—(सभयं दिशोऽवलोक्य) भो ! मा एव्वं एत्थ उच्चं मंतेहि । कदावि कोवि [1]एत्थ संचरदि । (क)

(ततः प्रविशति वेत्रहस्ता वसुन्धरा)

वसुन्धरा—(उपसृत्य) जअदु जअदु भट्टा ! भट्टा ! एसो क्खु कुमरसदो भाइणेओ विजअवम्मा पिअमिव किंवि निवेदिदुकामो दुआरे चिट्ठदि । (ख)

राजा—वसुन्धरे ! अविलम्बितं प्रवेशय ।

वसुन्धरा—जं देवो आणवेदि । (निष्क्रम्य विजयवर्म्मणा सह पुनः प्रविश्य च) विजअवम्म ! एसो क्खु भट्टा । ता उवसप्पदु अज्जो । (ग)

विजयवर्म्मा—(उपसृत्य) जयतु जयतु देवः ! देव ! दिष्ट्या वर्द्धसे कुमरवतो विजयेन !

(क) भोः, मा एवम् अत्र उच्चैः मन्त्रयस्व । कदापि कोऽपि अत्र सञ्चरति ।

(ख) जयतु (ति) जयतु (ति) भर्त्ता । भर्त्तः, एष खलु कुमरवतः भागिनेयः विजयवर्म्मा प्रियमिव किमपि निवेदयितुकामो द्वारे तिष्ठति ।

(ग) यद् देव आज्ञापयति । विजयवर्म्मन्, एष खलु भर्त्ता । उपसर्पतु आर्य्यः ।

1. देवीए एत्थ ।

राजा—साधु रुमण्वन्, साधु ! अचिरात् महत् प्रयोजनमनुष्ठितम्। विजयवर्म्मन् ! इत आस्यताम्। (विजयवर्म्मा उपविशति) । (सपरितोषम्) विजयवर्म्मन् ! अपि जितः कोशलेश्वरः ?

विजय—देवस्य प्रभावेण।

राजा—विजयवर्म्मन् ! तत् कथय कथामतिविस्तरतः श्रोतुमिच्छामि[1]।

विजय—देव ! श्रूयताम्। [2]इतो देवादेशात् कतिपयैरेवाहोभिरनेककरितुरगपत्तिदुर्निवारेण महता बलसमूहेन गत्वा विन्ध्यदुर्गावस्थितस्य कोशलनृपतेर्द्वारमवष्टभ्य सेनाः समवासयितुं [3]समारब्धवान्।

राजा—ततस्ततः ?—

विजय—ततः कोशलेश्वरोऽप्यतिदर्पात् परिभवमसहमानो हास्तिकप्रायम् अशेषमात्मसैन्यं सज्जीकृतवान्।

विदूषकः—भो ! लहुं आचक्ख। वेवदि मे हिअअं। (क)

राजा—ततस्ततः ?—

विजय—देव ! कृतनिश्चयश्चासौ—

योद्धुं निर्गत्य विन्ध्यादभवदभिमुखस्तत्क्षणं दिग्विभागान्
विन्ध्ये नैवापरेण [3]द्विरदपतिघटापीडबन्धेन रुन्धन्।

(क) भो, लघु आचक्ष्व। वेपते मे हृदयम्।

1. राजा—(सपरितोषम्) विजयवर्म्मन् ! अपि जिताः कोसलाः ? विजयवर्म्मा—देवस्य प्रसादात्। राजा—साधु रुमण्वन्, साधु ! अचिरात् महत् प्रयोजनमनुष्ठितम्। विजयवर्म्मन् ! तत् कथय कथामतिविस्तरतः श्रोतुमिच्छामि। 2. वयमितः। समावेशयितुम्। 3. द्विपपतिपृतना।

वेगाद् बाणान् विमुञ्चन् [1]समदगजघटोत्पिष्टपत्तिर्निपत्य
प्रत्यैच्छद्वाञ्छिताप्ति[2]द्विगुणितरभसस्तं कुमण्वान् क्षणेन[3] ॥५॥

अपिच—

अस्त्र[4]व्यस्तशिरस्त्रशस्त्रकषणैः कृत्तोत्तमाङ्गे क्षणं
व्यूढासृक्सरिति स्वनत्प्रहरणे [5]वर्मोद्गलद्भङ्गिनि ।
आहूयाजिमुखे स कोशलपतिर्भग्ने प्रधाने बले[6]

राजा—कथमस्मदीयान्यपि बलानि भग्नानि[7] !

विजय—एकेनैव कुमण्वता शरशतैर्मत्तद्विपस्थो हतः ॥६॥

अनेके करिणः हस्तिनः तुरगाः अश्वाः पत्तयः पदातयः तैः दुर्निवारेण दुर्दमनीयेन । अवष्टभ्य निरुध्य । समवासयितुम् सन्निवेशयितुम् । परिभवम् पराजयम्, अवमानम् इति यावत् । हास्तिकप्रायम् हस्तिनां समूहः हास्तिकम् । तत् प्रायं बहुलं यस्मिन् तत् हस्तिबहुलम् इत्यर्थः । लघु शीघ्रम् । आचक्ष्व ब्रूहि । वेपते कम्पते । कृतनिश्चयः दृढसङ्कल्पः असौ । यौड्रुमिति । विन्ध्यात् विन्ध्यपर्वतात् यौड्रुं निर्गत्य बहिरागत्य तत्क्षणम् अपरेण विन्ध्येन इव द्विरदपतिघटापीडबन्धेन द्विरदानां हस्तिनां पतयः तेषां घटाः समूहाः त एव आपीडबन्धः आपीडानां शेखराणां शिरःस्थितमाल्यानामिति यावत् बन्धेन धारणेन सञ्जीकृताः घनसन्निविष्टाः हस्तिनः शिरःस्रग् इव दृश्यन्ते इत्यर्थः । दिग्विभागान् दिशः रुन्धन् अभिमुखः अग्रवर्त्ती अभवत् । वेगात् वेगेन बाणान् विमुञ्चन् वर्षन् समदगजघटोत्पिष्टपत्तिः समदाः मदयुक्ताः गजाः तेषां घटाः समूहाः तैः उत्पिष्टाः निष्पिष्टाः पत्तयः पदातयः यस्य सः कुमण्वान् वेगात् जवात् वाञ्छिताप्तिद्विगुणितरभसः वाञ्छितस्य आप्तिः प्राप्तिः तया द्विगुणितः रभसो वेगः यस्य सः इष्टलाभाशया द्विगुणितवेगः कुमण्वान् इत्यर्थः । क्षणेन आगत्य तं प्रत्यैच्छत् प्राप ॥५॥ अस्त्रेत्यादि । अस्त्रैः शरादिभिः व्यस्तानि विक्षिप्तानि शिरस्त्राणि मस्तकत्राणानि उष्णीषाणीति यावत् शस्त्राणि खड्गादीनि च तेषां कषणैः घर्षणैः प्रहारैः वा कृत्तानि छिन्नानि उत्तमाङ्गानि मस्तकानि यस्मिन् आजिमुखे

1. करिघटा, विमुञ्चन्नथसमदगजोत्पिष्ट । 2. प्रत्यायाद्वा... । 3. जवेन । 4. अस्त । 5. वर्मोद्गलद्—द्वमद । 6. भग्नप्रतीपोभवन् । 7. न दृश्यते पुस्तकान्तरे ।

ইতি শেষঃ। অস্তব্যস্তশিরস্ত্রশস্ত্রকষণৈঃ ইতি পাঠে ব্যস্তানি বিভিন্নানি শিরস্ত্রাণি কিরীটানি যৈঃ তানি ব্যস্তশিরস্ত্রাণি। অস্তানি নিক্ষিপ্তানি চ ব্যস্তশিরস্ত্রাণি শস্ত্রাণি চ, তেষাং কষণৈঃ প্রহারৈঃ। ব্যূঢ়াসৃক্সরিতি ব্যূঢ়ং বিন্যস্তং বিস্তৃতং ইতি যাবৎ যৎ অসৃক্ শোণিতং তস্য সরিৎ নদী তস্যাম্। স্বনৎপ্রহরণে স্বনন্তি শব্দায়মানানি প্রহরণানি আয়ুধানি যস্মিন্ তস্মিন্। বর্ম্মোদ্গলদ্বহ্নিনি বর্ম্মভ্যঃ কবচেভ্যঃ উদ্গলন্ নির্গচ্ছন্ বহ্নিঃ যস্মিন্ তস্মিন্, বর্ম্মণঃ লৌহময়ত্বাৎ অস্ত্রাদিঘর্ষণেন অগ্ন্যুৎপত্তিরিত্যর্থঃ। এতাদৃশে আজিমুখে রণারম্ভে প্রধানে বলে মুখ্যে সৈন্যে ভগ্নে নষ্টে সতি স কৌশলপতিঃ মত্তদ্বিপস্থঃ মত্তঃ দ্বিপঃ তস্মিন্ স্থিতঃ উপবিষ্টঃ অপি একেন এব রুমণ্বতা আহূয় শরশতৈঃ হতঃ ॥৬॥

Prose order—বিন্ধ্যাৎ নির্গত্য তৎক্ষণম্ অপরেণ বিন্ধ্যেন ইব দ্বিরদপতি-ঘটাপীড়বন্ধেন দিগ্বিভাগান্ রুন্ধন্ যোদ্ধুম্ অভিমুখোঽভবৎ। বেগাৎ বাণান্ বিমুঞ্চন্ সমদগজঘটোৎপিষ্টপত্তিঃ রুমণ্বান্ বাঞ্ছিতাভিদ্বিগুণিতরভসঃ (সন্) ক্ষণেন নিপত্য তং প্রত্যৈচ্ছৎ ॥৫॥

অস্তব্যস্তশিরস্ত্রশস্ত্রকষণৈঃ ক্রান্তোত্তমাঙ্গে ক্ষণং ব্যূঢ়াসৃক্সরিতি স্বনৎপ্রহরণে বর্ম্মোদ্গলদ্বহ্নিনি আজিমুখে প্রধানে বলে ভগ্নে একেন এব রুমণ্বতা আহূয় শরশতৈঃ মত্তদ্বিপস্থঃ স কৌশলপতিঃ হতঃ ॥৬॥

Beng. Trans. বিদূষক—(সভয়ে চতুর্দ্দিকে অবলোকন করিয়া) আপনি এখানে উচ্চৈঃস্বরে কথা বলিবেন না। কেহ কোথায় এখানে চলাফেরা করিতে পারে।

(বেত্রহস্তে বসুন্ধরার প্রবেশ)

বসুন্ধরা—(অগ্রসর হইয়া) মহারাজের জয় হউক! মহারাজ, রুমণ্বানের ভাগিনেয় বিজয়বর্ম্মা কিছু প্রীতিকর সংবাদ বিজ্ঞাপন করিবার জন্য দ্বারে অপেক্ষা করিতেছে।

রাজা—বসুন্ধরে, শীঘ্রই তাহাকে লইয়া আইস।

বসুন্ধরা—যে আজ্ঞা মহারাজ! (নিষ্ক্রান্ত হইয়া বিজয়বর্ম্মার সহিত পুনঃ প্রবেশ করিয়া) বিজয়বর্ম্মন্, এই যে মহারাজ। আপনি অগ্রসর হউন।

বিজয়বর্ম্মা—(অগ্রসর হইয়া) মহারাজের জয় হউক! মহারাজ, রুমণ্বানের যুদ্ধজয়ে আপনার সৌভাগ্যলাভ হউক!

রাজা—সাধু, রুমণ্বন্, সাধু! অল্প সময়েই একটি মহান্ কার্য্য সম্পন্ন হইল। বিজয়বর্ম্মন্, এইখানে উপবেশন করুন। (বিজয়বর্ম্মার উপবেশন)

রাজা—(পরিতোষের সহিত) বিজয়বর্ম্মন্, কোশলরাজ কি বিজিত হইয়াছেন?

বিজয়বর্ম্মা—মহারাজের প্রভাবে (তাহা হইয়াছে)।

রাজা—বিজয়বর্ম্মন্, সমস্ত বৃত্তান্ত বলুন; আমি সবিস্তরে শুনিতে চাই।

বিজয়বর্ম্মা—মহারাজ, শুনুন। এখানে মহারাজের আদেশক্রমে কতিপয় দিনের মধ্যে বহু হস্তী, অশ্ব ও পদাতি সন্নিবেশহেতু দুর্জ্জেয় সুমহান্ সৈন্যসমভিব্যাহারে যাইয়া বিন্ধ্যপর্ব্বতোপরি দুর্গমধ্যে অবস্থিত কোশলনৃপতির দ্বার অবরোধ করিয়া (রুমণ্বান্) সেনা সন্নিবেশ করিতে আরম্ভ করিলেন।

রাজা—তারপর, তারপর।

বিজয়বর্ম্মা—তারপর কোশলপতিও অতি অহঙ্কারে এই অপমান সহ্য করিতে না পারিয়া বহুহস্তি-সমাকুল নিজের সুবৃহৎ সেনা সজ্জীকৃত করিলেন।

বিদূষক—ওহে! সংক্ষেপে (শীঘ্র) ব'লে ফেল। আমার বুক কাঁপ্‌ছে।

রাজা—তারপর, তারপর।

বিজয়বর্ম্মা—মহারাজ! সেই কোশলপতি দৃঢ়সঙ্কল্প হইয়া সেই মুহূর্ত্তে অন্য একটি বিন্ধ্যপর্ব্বতের ন্যায় দৃশ্যমান, সুসজ্জিত সুবৃহৎ হস্তি-সৈন্যশ্রেণী শিরোমাল্যের আকারে স্থাপনপূর্ব্বক সকল দিগ্বিভাগ অবরুদ্ধকরতঃ বিন্ধ্যপর্ব্বত হইতে নির্গত হইয়া যুদ্ধার্থ সম্মুখীন হইলেন। ক্ষণেকের মধ্যে রুমণ্বান্‌ও সবেগে বাণ বর্ষণ করিতে করিতে মত্তহস্তিসমূহের দ্বারা পদাতিগণকে নিষ্পিষ্ট করিয়া অভিলষিত ফললাভের আশায় দ্বিগুণিতবেগে তাঁহার অভিমুখীন হইলেন ॥৫॥

পুনশ্চ, অস্ত্রসমূহের দ্বারা শিরস্ত্রাণ ও শস্ত্রসমূহ বিক্ষিপ্ত হওয়ায় সেই আঘাতের ফলে যুদ্ধক্ষেত্রে মস্তকসমূহ ছিন্ন হইয়া পড়িয়া রহিয়াছে, শোণিত নদী প্রবাহিত হইতেছে, অস্ত্রের আঘাতে শব্দায়মান বর্ম্ম হইতে বহ্নি নির্গত হইতেছে,—এবংবিধ রণক্ষেত্রে সমস্ত প্রধান সৈন্য নষ্ট হইলে (একা রুমণ্বান্) মত্তহস্তীর উপর অধিষ্ঠিত কোশলপতিকে যুদ্ধার্থে আহ্বান করিয়াছিলেন—

রাজা—কি! আমাদের সৈন্যগুলিও বিনষ্ট হইয়াছিল না কি?

বিজয়বর্ম্মা—এবং একাই রুমণ্বান্ অসংখ্য শরের দ্বারা তাঁহাকে নিহত করিয়াছিলেন ॥৬॥

Eng. Trans. Jester—Hallo ! Speak not so loud ; some one might be moving about here sometime.

(Then enter Vasundhará with a cane-staff in her hand)

Vasu.—(Approaching) Glory to Your Majesty ! Vijayavarman the nephew of Rumanván, desirous of communicating to you some acceptable tidings, is at the door.

King—Let him enter immediately.

Vasu.—As Your Majesty commands. (Goes out and returns with Vijayavarman) Oh Vijayavarman, here is His Majesty ; please approach him.

Vijaya—(Approaching) Glory to Your Majesty ! Your Majesty's fortune is propitious in the triumphs of Rumanván.

King—Bravo, Rumanván, bravo ! You have done a great deed in a very short time ! Take your seat here, Vijayavarman. (He sits)

King—(Rejoicing) O Vijayavarman ! Is the King of Koshala subdued ?

Vijaya—Through Your Majesty's glory.

King—Vijayavarman ! Relate the whole thing. I like to hear the story in details.

Vijaya—Your Majesty ! Please listen to me. On receiving Your Majesty's commands, (Rumanván) soon marched with a mighty army, irresistible on account of innumerable elephants, horses and foot-soldiers and then blockading the entrance of the King of Koshala fortified in a castle (fort) situated on the Vindhya mountain, began to encamp our soldiers.

King—Then, what next ?—

Vijaya—Then the King of Kosala impatient of this insult and out of great pride prepared his vast troops composed mainly of elephants—

Jester—Please finish in brief (quickly); my heart is in a flutter.

Vijaya—Your Majesty! Then he, with a strong determination issued from (the heights of) the Vindhyas and covering the quarters with a wreath-like array of big elephants which appeared like another chain of the Vindhya mountain, advanced to fight. Rumanvan too, showering clusters of arrows in quick succession, and getting the infantry smashed down by the array of infuriated elephants, encountered him in a moment with his speed redoubled with a hope of achieving his desired end. 5.

Again, when his main force was destroyed in the front of the battle, where heads were cloven by the blow of weapons and helmets thrown away by the missiles, where sparks were flashing forth from the armours on which weapons were clanging, (Rumanván) challenged the King of Kosala—

King—What! Even our army was routed?

Vijaya—Rumanván alone killed him who was seated on an infuriated (rutting) elephant, with hundreds of arrows. 6.

विदूषकः—जेदु जेदु भवं। जिदं अह्मेहिं। (इति नृत्यति) (क)

राजा—साधु कोशलपते, साधु! मृत्युरपि ते श्लाघ्यः, यस्य हि रिपवोऽपि पुरुषकारमेवं वर्णयन्ति! ततस्ततः?—

विजयवर्म्मा—देव! ततो रुमण्वानपि कोशलेषु मद्भ्रातरं ज्यायांसं जयवर्म्माणं स्थापयित्वा [1]प्रहारव्रणितहास्तिकप्रायमशेषसैन्यमनुवर्त्तमानः शनैःशनैरागच्छत्येव।

(क) जयतु जयतु भवान्! जितम् अस्माभिः।

1. समरव्रणितम् अशेषबलम्।

राजा—वसुन्धरे ! उच्यतां यौगन्धरायणः—[1]प्रदर्श्यतां मत्प्रसादस्य विभव इति ।

वसुन्धरा—जं देवो आणवेदित्ति । (क) (इति विजयवर्म्मणा सह निष्क्रान्ता)

(ततः प्रविशति काञ्चनमाला)

काञ्चनमाला—आणत्तह्मि देवीए जह—गच्छ, हंजे कंचणमाले ! एदं इंदजालिअं अज्जउत्तस्स दंसेहि । (परिक्रम्यावलोक्य च) एसो क्खु भट्टा । ता जाव णं उवसप्पामि । (उपसृत्य) जेदु जेदु भट्टा ! भट्टा ! देवी विण्णवेदि—एसो क्खु उज्जइणीदो संबरसिद्धो नाम इंदजालिओ आअदो, ता पेक्खदु भट्टा । (ख)

राजा—अस्ति नः कौतुकमैन्द्रजालिके । तदेनं शीघ्रं प्रवेशय ।

काञ्चनमाला—जं भट्टा आणवेदि । (इति निष्क्रम्य पिच्छिकाहस्तेनैन्द्रजालिकेन सह प्रविशति) भट्टा ! एसो इंदजालिओ । (ग)

(क) यत् देवः आज्ञापयतीति ।

(ख) आज्ञप्तास्मि देव्या यथा—गच्छ, हञ्जे काञ्चनमाले, एतम् ऐन्द्रजालिकम् आर्य्यपुत्रस्य दर्शय । एषः खलु भर्त्ता । तद् यावदेनमुपसर्पामि । जयतु जयतु भर्त्ता ! भर्त्तः, देवी विज्ञापयति एषः खलु उज्जयिन्याः शम्बरसिद्धिः नाम ऐन्द्रजालिकः आगतः । तत् प्रेक्षतां भर्त्ता ।

(ग) यद् भर्त्ता आज्ञापयति । भर्त्तः, एष ऐन्द्रजालिकः ।

श्लाघ्यः प्रशंसनीयः पुरुषकारम् वीरत्वं शौर्य्यमिति यावत् । ज्यायांसमग्रजन्मानम् । प्रहारैः व्रणितं सञ्जातव्रणं अतिताडनादित्यर्थः । हास्तिकप्रायम् हस्तिनां समूहः हास्तिकं

1. दीयतां मत्प्रसादोऽस्येति ।

तत् प्रायं बहुलं यस्मिन् तत्। अनुवर्त्तमानः अनुगच्छन्। मत्प्रसादस्य मदनुग्रहस्य विभवः ऐश्वर्य्यम्। एते खलु पारितोषिकादिदानेन सन्तोष्याः इत्यर्थः।

Beng. Trans. বিদূষক—মহারাজের জয় হউক! আমরা জয়লাভ করিয়াছি। (নৃত্য করিলেন)

রাজা—সাধু, কোশলরাজ, সাধু! আপনার মৃত্যুও প্রশংসার্হ; কারণ, শত্রুগণও আপনার এইরূপ পৌরুষের প্রশংসা করিতেছে। তারপর, তারপর—

বিজয়বর্ম্মা—মহারাজ! তারপর রুমণ্বানও কোশলরাজ্যে আমার জ্যেষ্ঠ ভ্রাতা জয়বর্ম্মাকে স্থাপিত করিয়া প্রহারের দ্বারা ক্ষতবিক্ষত হস্তিবহুল বৃহৎ সেনাদলের পশ্চাৎ পশ্চাৎ ধীরে ধীরে আসিতেছেন।

রাজা—বসুন্ধরে, যৌগন্ধরায়ণকে বল—আমার অনুগ্রহের ঐশ্বর্য্য যেন ইঁহাকে দেখান (অর্থাৎ যথোপযুক্ত পারিতোষিকাদি দ্বারা যেন ইঁহার সন্তোষবিধান করেন)।

বসুন্ধরা—যে আজ্ঞা, মহারাজ! (বিজয়বর্ম্মার সহিত নিষ্ক্রান্ত)

(কাঞ্চনমালার প্রবেশ)

কাঞ্চনমালা—দেবী আমাকে আদেশ দিয়াছেন—'কাঞ্চনমালে, তুমি যাও, এই ঐন্দ্রজালিককে মহারাজের নিকট দেখাও'। (পরিক্রমণ ও অবলোকন করিয়া) এই যে মহারাজ, ইঁহার নিকট* অগ্রসর হই। (অগ্রসর হইয়া) মহারাজের জয় হউক! মহারাজ! দেবী জানাইয়াছেন—শম্বরসিদ্ধিনামক এই ঐন্দ্রজালিক উজ্জয়িনী হইতে আসিয়াছেন। ইঁহাকে মহারাজ দেখুন।

রাজা—আমার ঐন্দ্রজালিকের বিষয়ে কৌতূহল আছে। তাঁহাকে শীঘ্র প্রবেশ করাও।

কাঞ্চনমালা—মহারাজ যাহা আদেশ করেন। (নিষ্ক্রান্ত ও পিচ্ছিকাহস্তে ঐন্দ্রজালিক সহ প্রবেশ) মহারাজ, এই সেই ঐন্দ্রজালিক।

Eng. Trans. Jester—Victory, victory, to you! we have triumphed.

King—Bravo, Oh King of Kosala, bravo! Your death even is glorious, as your enemies too are applauding your prowess in this way. What next?

Vijaya—Your Majesty! Then Rumanván appointing my

elder brother Jayavarman to govern the Kosala country is making slow marches behind the mighty army composed of elephants, injured in consequence of blows received.

King—Vasundhará, go and apprise Yaugandharáyana to disclose the treasures of my favour.

Vasu.—As Your Majesty commands. (Exit with Vijayavarman)

(Enter Kánchanamálá)

Kánchana—I have been ordered by the Queen thus—'You go, Kánchanmálá, and introduce this magician to the King.' (Going and looking around) Here is the King. I shall approach him. (Approaching) Glory to Your Majesty ! The Queen represents that this magician Shambarasiddhi by name is arrived from Ujjayini. So, please grant an interview to him.

King—I take much interest in a magician. Bring him hither quickly.

Kánchana—As Your Majesty commands. (She goes and returns with the Magician who carries a bunch of peacock's feathers in his hands)

ऐन्द्रजालिकः—(उपसृत्य) [1]जअदु जअदु महाराओ ! (पिच्छिकां भ्रामयित्वा बहुधा हास्यं कृत्वा[2])

पणमह चलणे इंदस्स इंदआलिअ[3]पिणद्धणामस्स ।

तह जेव्व वि सम्बरस्स [4]सुपरिट्ठिदजसस्स ॥७॥

महाराअ, कोसंबोपदे ! किं बहुणा ! (क)

(क) जयतु जयतु महाराजः—

प्रणमत चरणौ इन्द्रस्येन्द्रजालिकपिनद्धनाम्नः ।

तथैवापि शम्बरस्य सुपरिस्थितयशसः (सुप्रतिष्ठितयशसः) ॥७॥

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1. का—एदु एदु अज्जो । ऐन्द्र—(परिक्रामति) । का—एसो भट्टा । ता उवसप्पदु अज्जो । 2. पिच्छिकां भ्रमयन् । 3. इंदआलम्मि लद्धलक्खस्स, इंदआलिअम्मि लद्धणामस्स । 4. मामासुपरिट्ठिदजसस्स ।

[1]धरणीए मिअंको आआसे महिहरो जले जलणो ।
मज्झह्णे पओसो दाविज्जइ देहि[2] आणत्तिं ॥८॥ (क)

विदूषकः—भो वअस्स ! अवहिदो होहि । ईदिसो से अवट्ठंभो जेण सव्वंपि संभावीअदि । (ख)

ऐन्द्रजालिकः—

[3]किं जम्पिदेण बहुणा इच्छसि हिअए जं जं देवं दट्ठुं ।
तं तं दंसेमि अहं गुरुणो मंतप्पमादेण ॥९॥ (ग)

राजा—भद्र ! तिष्ठ तावत् । काञ्चनमाले ! उच्यतां देवी । युष्मदीय एवायमैन्द्रजालिकः । विजनीकृतश्चायमुद्देशः । तदागच्छ । सहितावेव पश्याव: ।

काञ्चन—जं भट्टा आणवेदि । (घ) (इति निष्क्रम्य वासवदत्तया सह प्रविशति)

वासव—कंचणमाले ! उज्जइणीदो आअदोत्ति अत्थि मे तस्सिं इंदजालिए पक्खवादो । (ङ)

(क) महाराज, कौशाम्बीपते ! किं बहुना—

धरण्यां मृगाङ्कः आकाशे महीधरो जले ज्वलनः ।
मध्याह्ने प्रदोषो दाप्यते देहि आज्ञप्तिम् ॥ ८ ॥

(ख) भो वयस्य, अवहितो भव । ईदृशोऽस्यावष्टम्भः येन सर्व्वमपि सम्भाव्यते ।

(ग) किं जल्पितेन बहुना इच्छसि हृदये यं यं देवं द्रष्टुम् ।
तं तं दर्शयाम्यहं गुरोर्मन्त्रप्रसादेन ॥ ९ ॥

(घ) यद् भर्त्ता आज्ञापयति ।

(ङ) काञ्चनमाले, उज्जयिनीत आगत इति अस्ति मे तस्मिन् ऐन्द्रजालिके पक्षपातः ।

1. किं धरणीए । 2. दाव सिज्जउ । 3. बहुणा किं बहुणा जम्पिदेण, मज्झ पहुणा एसा जं जं हिअएण ईहसि संदट्ठुं ।

काञ्चन—आदिकुलबहुमाणो क्खु एसो देवीए। ता एदु एदु भट्टिणी। (क)

(इति परिक्रामतः)

वासव—(उपसृत्य) जेदु अज्जउत्तो ! (ख)

राजा—देवि ! बहुतरमनेन गर्ज्जितम्। [1]तदिहस्थावेव पश्यावस्तावत्।

(वासवदत्तोपविशति)

भद्र ! प्रस्तूयतां बहुविधमिन्द्रजालम्।

(क) ज्ञातिकुलबहुमान एष खलु देव्याः। तदेतु एतु भर्त्री।

(ख) जयतु आर्य्यपुत्रः।

प्रणमतेति। ऐन्द्रजालिकपिनद्धनाम्नः ऐन्द्रजालिके पिनद्धं बद्धं नाम यस्य तस्य। इन्द्रस्य चरणौ प्रणमत। तथा एव सुप्रतिष्ठितयशसः सुप्रसिद्धख्यातेः शम्बरस्य एतान्नाम्नः इन्द्रजालविशारदस्यासुरस्य चरणौ प्रणमतेति शेषः ॥७॥ धरण्यामिति। मृगाङ्कः चन्द्रः। महीधरः पर्व्वतः। ज्वलनः अग्निः। मध्याह्ने प्रदोषः सन्ध्या। दाप्यते स्थाप्यते सर्व्वं विपरीतं कर्त्तुमहं क्षम इत्यर्थः। आज्ञप्तिम् आदेशम् ॥८॥ अवष्टम्भः उत्साहातिशयः गर्व्वः इति यावत्। किमिति जल्पितेन कथनेन ॥९॥ विजनीकृतः जनशून्यः कृतः। उद्देशः स्थानम्। पक्षपातः अत्यादरः। ज्ञातिकुलबहुमानः ज्ञातिकुले पितृकुले बहुमानः आदरः, अस्य ऐन्द्रजालिकस्य उज्जयिन्याः आगतत्वादित्यर्थः। प्रस्तूयताम् आरभ्यताम्।

Prose order—ऐन्द्रजालिकपिनद्धनाम्नः इन्द्रस्य चरणौ, तथैव सुप्रतिष्ठितयशसः शम्बरस्य (चरणौ) प्रणमत ॥७॥

किं धरण्यां मृगाङ्कः, आकाशे महीधरः, जले ज्वलनः, मध्याह्ने प्रदोषो दाप्यते ; आज्ञप्तिं देहि ॥८॥

बहुना जल्पितेन किं ? यं यं देवं द्रष्टुं हृदये इच्छसि गुरोः मन्त्रप्रसादेन तं तमहं दर्शयामि ॥९॥

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1. तदिहोपविश्यताम्।

Beng. Trans. ঐন্দ্রজালিক—(অগ্রসর হইয়া) মহারাজের জয় হউক। (পিচ্ছিকা ঘুরাইয়া সহাস্যে) ইন্দ্রজাল শব্দে যাঁহার নাম গ্রথিত আছে সেই ইন্দ্রের চরণে এবং সেইরূপ সুপ্রতিষ্ঠিতখ্যাতি শম্বরের চরণেও প্রণাম কর ॥৭॥

মহারাজ, কৌশাম্বীপতে! আর বাহুল্যে প্রয়োজন কি?

পৃথিবীতে চন্দ্র, আকাশে পর্ব্বত, জলে অগ্নি, মধ্যাহ্নে প্রদোষ সমাবেশ করিতে পারি; কেবল আদেশ দান করুন ॥৮॥

বিদূষক—বয়স্য, মন দিয়া শুনুন। ইহার যেরূপ আস্ফালন দেখিতেছি, তাহাতে সমস্তই ইহার দ্বারা সম্ভবপর বলিয়া বোধ হইতেছে।

ঐন্দ্রজালিক—আর বেশী বলিয়া প্রয়োজন কি? আপনি যে যে দেবতাকে দেখিবার জন্য হৃদয়ে অভিলাষ করেন, গুরুর মন্ত্রের প্রভাবে আমি সেই সমস্তই দেখাইতে পারি ॥৯॥

রাজা—ভদ্র! একটু থাম। কাঞ্চনমালে! দেবীকে বল—এই ঐন্দ্রজালিক আপনার প্রেরিত। এই স্থান নির্জ্জন করা হইয়াছে। এখন আসুন, এক সঙ্গে বসিয়া দেখিব।

কাঞ্চনমালা—যাহা মহারাজ আদেশ করেন। (নির্গত হইয়া বাসবদত্তা সহ প্রবেশ)

বাসবদত্তা—কাঞ্চনমালে! উজ্জয়িনী হইতে আসিয়াছে বলিয়া আমার এই ঐন্দ্রজালিকের উপর অত্যন্ত পক্ষপাত জন্মিয়াছে।

কাঞ্চন—দেবীর ইহা পিতৃকুলের প্রতি বহুমান। এখন এইদিকে আসুন। (উভয়ের পরিক্রমণ)

বাসবদত্তা—(অগ্রসর হইয়া) আর্য্যপুত্রের জয় হউক!

রাজা—দেবি, এই লোকটি অনেক আস্ফালন করিয়াছে। এখন এইখানে বসিয়া দেখি, আসুন। (বাসবদত্তার উপবেশন) ভদ্র! এখন তোমার বহুবিধ ইন্দ্রজাল আরম্ভ কর।

Eng. Trans. Magician—(Approaching) Glory to Your Majesty !—(Waving the feathers and laughing) Reverence to Indra who lends our art his name (lit : whose name is incorporated in the magician) and to also Shambara who is well-established in fame. (as a magician) 7.

Oh, Great King, lord of Kaushambi, no need of prolixity. Would you see—the moon (brought down) on the earth, a

mountain in the sky, fire in water or night-fall at noon. I will produce them—only command. 8.

Jester—My good friend, be careful (attentive); when such is his self-adulation, I think everything is possible with him.

Magician—What need of many words? By the force of my master's spells I will show you those gods whom in your heart you are most anxious to behold. 9.

King—Stop a little. O Kánchanamálá, go to the Queen and tell her that as the magician is sent by her and this place has been made lonely, we shall see the performance together.

Kánchana—As Your Majesty commands. (Exit and enter with Vásavadattá)

Vásava.—Oh Kánchanamálá, as this man is come from Ujjayini, I have (some) leaning towards him.

Kánchana—This is the great regard of the Queen for her father's family. Come Madam. (Both go round)

Vásava —(Approaching) Glory to Your Majestry !

King—This man has sounded his own trumpet (boasted) too much. Let us sit here and see.

(Vásavadattá sits)

Sir, now diplay your various magical tricks.

ऐन्द्रजालिकः—जं देवो आणवेदि । (बहुविधं नाट्यं कृत्वा पिच्छिकां भ्रामयन्)

[1]हरिहरबह्मप्पमुहे देवे दंसेमि देवराअं अ ।
गअणम्मि सिद्धविज्जाहरबहुसत्थं [2]च णच्चंतं ॥१०॥ (क)

(क) यद् देव आज्ञापयति ।

हरिहरब्रह्मप्रमुखं देवं दर्शयामि देवराजञ्च ।
गगनेऽपि सिद्धविद्याधरवहु(धू)सार्थं च नृत्यन्तम् ॥ १० ॥

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1. पेक्खदु देवो । 2. सिद्धचारणसुरवहु...... ।

(सर्वे सविस्मयं पश्यन्ति)

राजा—(ऊर्ध्वं दृष्ट्वासनादवतरन्) आश्चर्य्यम् ! आश्चर्य्यम् !!

विदूषकः—अच्छरिअं ! अच्छरिअं !! (क)

राजा—देवि पश्य—

एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शङ्करोऽयं
दोर्भिर्दैत्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः ।
एषोऽप्यैरावतस्थस्त्रिदशपतिरमी देवि ! देवास्तथान्ये
नृत्यन्ति व्योम्नि चैताश्चलचरणरणन्नूपुरा दिव्यनार्य्यः ॥११॥

वासवदत्ता—अच्छरिअं ! अच्छरिअं !! (ख)

विदूषकः—(अपवार्य्य) हा दासीए उत्त ! इंदजालिअ ! किं एदेहिं देवेहिं अच्छराहिं दंसिदाहिं ? जइ दे इमिना परितुट्ठेण कज्जं ता दंसेहि साअरिअं । (ग)

(ततः प्रविशति: वसुन्धरा)

वसुन्धरा—(राजानमुपसृत्य) जेदु जेदु भट्टा ! अमच्चजोअंधराअणो देवस्स चरणजुगले इदं विण्णवेदि—एसो क्खु विक्कमबाहुणा सिंहलेश्वरेण पहाणामच्चो [1]वसुभूदी बब्भव्वेण कंचुइणा सह अणुप्पेसिदो । ता अरिहदि देवो इमस्सिं एव्व सुंदरमुहुत्तए पेक्खिदुं । अहंपि कज्जसेसं समाविअ आअदो ज्जेव्व । (घ)

(क) आश्चर्य्यम्, आश्चर्य्यम् ! (ख) आश्चर्य्यम्, आश्चर्य्यम् !

(ग) हा दास्याः पुत्र ऐन्द्रजालिक ! किम् एतैः देवैः अप्सरोभिः दर्शितैः ? यदि ते अनेन परितुष्टेन कार्यं तत् दर्शय सागरिकाम् ।

(घ) जयतु जयतु भर्त्ता । अमात्य यौगन्धरायणो देवस्य चरणयुगले इदं

1. पधाणामच्चो ।

বিজ্ঞাপয়তি—এষ খলু বিক্রমবাহুনা সিংহলেশ্বরেণ প্রধানামাত্যো বসুভূতিঃ বাভ্রব্যেণ কঞ্চুকিনা সহ অনুপ্রেষিতঃ। তদ্ অর্হসি দেব অস্মিন্ এব সুন্দরমুহূর্তকে প্রেক্ষিতুম্। অহমপি কার্য্যশেষং সমাপ্য আগত এব।

হরিহরব্রহ্মপ্রমুখং হরিহরব্রহ্মাদিকম্। দেবরাজম্ ইন্দ্রম্। সিদ্ধবিদ্যাধরবধূসার্থম্ সিদ্ধানাং বিদ্যাধরাণাং দেবযোনিবিশেষাণাং বধূসার্থং বধূগণম্। এষ ইতি। সরোজে পদ্মে। রজনিকরকলাশেখরঃ চন্দ্রচূড় ইত্যর্থঃ। শঙ্করঃ শিবঃ। অয়ম্ ইত্যনেন ইন্দ্রজালপ্রভাবেণ দেবানাং সর্ব্বেষাং সমীপে ইব বিদ্যমানত্বাৎ। দোর্ভিঃ বাহুভিঃ। দৈত্যান্তকঃ দৈত্যক্ষয়করঃ নারায়ণঃ। সধনুরসিগদাচক্রচিহ্নৈঃ ধনুঃশার্ঙ্গম্ অসিঃ নন্দকঃ গদা কৌমোদকী চক্রঞ্চ সুদর্শনঃ তান্যেব চিহ্নানি তৈঃ বিদ্যমানৈঃ দোর্ভিরিতি শেষঃ। ত্রিদশপতিঃ ইন্দ্রঃ। চলচরণরণন্নূপুরাঃ চলাঃ নৃত্যপ্রবৃত্তত্বাৎ চঞ্চলাঃ চরণাঃ তেষু রণন্তি শব্দায়মানানি নূপুরাণি যাসাং তাঃ। দিব্যনার্য্যঃ ইতি শেষঃ। দিব্যনার্য্যঃ দেবকন্যকাঃ অপ্সরসঃ। স্রগ্ধরাবৃত্তম্ ॥ ১১ ॥

Prose order—হরিহরব্রহ্মপ্রমুখং দেবং দেবরাজঞ্চ গগনে সিদ্ধবিদ্যাধরবধূসার্থং নৃত্যন্তং দর্শয়ামি ॥ ১০ ॥ এষঃ সরোজে ব্রহ্মা, রজনিকরকলাশেখরঃ অয়ং শঙ্করঃ। সধনুরসিগদাচক্রচিহ্নৈঃ চতুর্ভিঃ দোর্ভিঃ অসৌ দৈত্যান্তকঃ, এষঃ অপি ঐরাবতস্থঃ ত্রিদশপতিঃ, হে দেবি ! তথা অমী অন্যে দেবাঃ এতাশ্চ চলচরণরণন্নূপুরাঃ দিব্যনার্য্যঃ ব্যোম্নি নৃত্যন্তি॥১১॥

Beng. Trans.—ঐন্দ্রজালিক—(অগ্রসর হইয়া) মহারাজের যেরূপ আদেশ—(বহুপ্রকার অভিনয় করিয়া ময়ূরপুচ্ছ ঘুরাইতে ঘুরাইতে) হরিহরব্রহ্মা প্রভৃতি দেবতা, দেবরাজ ইন্দ্র এবং গগনে নৃত্যপরায়ণ সিদ্ধবিদ্যাধরের অনেককে (বধূগণকে) দেখাইতেছি। ১০।

(সকলে সবিস্ময়ে দেখিলেন)

রাজা—(ঊর্দ্ধদিকে লক্ষ্য করিয়া আসন হইতে অবতরণ করতঃ) আশ্চর্য্য, আশ্চর্য্য !

বিদূষক—আশ্চর্য্য, আশ্চর্য্য !

রাজা—দেবি, দেখুন, এই যে ব্রহ্মা পদ্মের উপর উপবিষ্ট, ইনি চন্দ্রচূড় মহাদেব ; ইনি ধনু, অসি, গদা ও চক্র চিহ্নিত চারিটি হস্তদ্বারা উপলক্ষিত দৈত্যান্তক (বিষ্ণু), এই যে ইনি

ঐরাবতপৃষ্ঠে উপবিষ্ট দেবরাজ ইন্দ্র, ইঁহারা অন্যান্য দেবতা এবং এই সুন্দরী দেবনারীগণ তাঁহাদের চঞ্চলচরণে শব্দায়মান নূপুর ধারণ করিয়া আকাশে নৃত্য করিতেছেন। ১১।

বাসব—আশ্চর্য্য, আশ্চর্য্য !

বিদূষক—হা, দাসীপুত্র ঐন্দ্রজালিক ! এই সমস্ত দেবতা ও অপ্সরা দেখাইয়া লাভ কি ? যদি ইহাকে (রাজাকে) সন্তুষ্ট করিতে চাও, তাহা হইলে সাগরিকাকে দেখাও।

(বসুন্ধরার প্রবেশ)

বসুন্ধরা—(রাজার নিকট অগ্রসর হইয়া) মহারাজের জয় হউক ! অমাত্য যৌগন্ধরায়ণ মহারাজের চরণযুগলে ইহা নিবেদন করিতেছেন—"সিংহলেশ্বর বিক্রমবাহু তাঁহার প্রধানামাত্য বসুভূতিকে কঞ্চুকী বাভ্রব্যের সহিত পাঠাইয়াছেন। সুতরাং এই মধুর মুহূর্ত্তে তাঁহার সহিত আপনার সাক্ষাৎ করা প্রয়োজন। আমিও কার্য্য শেষ করিয়া এখনই আসিতেছি।"

Eng. Trans. Magician—(Approaching) As Your Majesty commands. (Waves his peacock's plumes and makes various representations)

I shall show Hari, Hara, Brahman and other gods with the King of the gods (Indra), as well as hosts (damsels) of the Siddhas, Vidyādharas, dancing in heaven. 10. (All look with wonder)

King—(Looking up and rising from the seat) Most wonderful !

Jester—It is a great wonder indeed !

King.—See, my love, that is Brahman throned upon the lotus—That is Shankara with the crescent moon as his crest,—that is (Hari) the destroyer of the demons, in whose four hands the bow, the sword, the mace and the discus are borne.—There mounted on Airávata, (the stately elephant) appears the King of the gods—there are other gods and there dance in the sky these celestial nymphs with jingling anklets at their restless feet. 11

Vásava—It is wonderful indeed !

Jester.—Ah—you son of a slave ! You conjuror ! What do we want with gods and nymphs ! If you like to please him (King) at all, then show him Ságariká.

(Enters Vasundhará).

Vasundhará—(Approching the King) Glory be to Your Majesty ! The prime-minister Yaugandharáyana begs to inform you that "Vikramabáhu the king of Ceylon, has sent you his chief councillor Vasubhuti along with the chamberlain Bábhravya. Be pleased to receive him in this beautiful auspicious moment. I am also coming after finishing the remainder of my duty."

वासवदत्ता—अज्जउत्त ! चिट्ठदु दाव इंदजालं[1] । माउलकुलादो अज्जो अमच्चप्पहाणो वसुभूदो आअदो । ता एदं दाव पेक्खदु अज्जउत्तो । (क)

राजा—यथाह देवी । (ऐन्द्रजालिकं प्रति) भद्र ! विश्रम्यतामिदानीम् ।

ऐन्द्रजालिकः—(पुनः पिच्छिकां भ्रामयति) जं देवो आणवेदि । (निष्क्रामन्) एक्को उण मह खेल्लणओ अवस्सं देवेण पेक्खिदव्वो[2] । (ख)

राजा—भद्र ! एवं द्रक्ष्यामः ।

वासव—कंचणमाले ! गच्छ तुमं । देहि से पारितोसिअं । (ग)

(क) आर्यपुत्र, तिष्ठतु तावद् इन्द्रजालम् । मातुलकुलात् अद्य अमात्यप्रधानो वसुभूतिः आगतः । तदेतं तावत् प्रेक्षतामार्यपुत्रः ।

(ख) यद् देव आज्ञापयति । एकः पुनः मम खेलनकः अवश्यं देवेन प्रेक्षितव्यः ।

(ग) काञ्चनमालि, गच्छ त्वम् । देहि अस्य पारितोषिकम् ।

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1. पेक्खणअं । 2. एक्कं मे उण खेड्डणअं......पेक्खिदव्वं ।

काञ्चन—जं देवी आणवेदि। (क) (ऐन्द्रजालिकेन सह निष्क्रान्ता)

राजा—वसन्तक ! प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः।

विदूषकः—जं भट्टा आणवेदि। (ख) (इति निष्क्रान्तः)

(ततः प्रविशति वसन्तकेन प्रत्युद्गम्यमानो वसुभूतिर्बाभ्रव्यश्च)

वसुभूतिः—(समन्तादवलोक्य) अहो वत्सेश्वरस्यानुभावः ! तथाहि

आच्छिन्ना जयकुञ्जरेण तुरगान्निर्वर्णयन् वल्लभान्
सङ्घातध्वनिना हृतः क्षितिभृतां[1] गोष्ठीषु तिष्ठन् क्षणम्।
सद्यो विस्मृतसिंहलेशविभवः कक्षाप्रदेशेऽप्यहो
द्वाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाहं कृतः ॥१२॥

बाभ्रव्यः—वसुभूते ! अद्य खलु चिरात् स्वामिनं द्रक्ष्यामीति यत्सत्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि। कुतः—

विद्वद्धिं कम्पस्य प्रथयतितरां साध्वसवशा-
दविस्पष्टां दृष्टिं तिरयति पुन[2]र्बाष्पसलिलैः[3]।
स्खलद्वर्णां वाणीं जडयतितरां गद्गदतया
जरायाः साहाय्यं मम हि परितोषोऽद्य कुरुते ॥१३॥

विदूषकः—(अग्रे भूत्वा) एदु एदु अमच्चो। (ग)

वसुभूतिः—(विदूषकस्य कण्ठे रत्नमालां दृष्ट्वापवार्य) बाभ्रव्य ! जाने सेयं रत्नमाला या देवेन राजपुत्र्य प्रस्थानसमये[4] दत्ता।

(क) यद् देवी आज्ञापयति।

(ख) यद् भर्ता आज्ञापयति।

(ग) एतु एतु अमात्यः।

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1. क्षितिभुजाम्। 2. तिरयतितराम्। 3. बाष्पपटलैः। 4. प्रस्थानकाले।

प्रत्युद्गम्य अभिमुखं गत्वा सत्कृतेत्यर्थः। प्रत्युद्गम्यमानः सत्क्रियमाणः। अनुभावः प्रभावः। आच्छिन्नेति। जयकुञ्जरेण जयस्य विजयस्य कुञ्जरः युद्धजयानुकूलः हस्ती। तेन आच्छिन्नः आकृष्टः वल्लभान् प्रियात् राज्ञः इत्यर्थः। तुरगान् निर्व्वर्णयन् पश्यन् सङ्गीत-ध्वनिना हृतः आकृष्टः। क्षितिभृतां राज्ञां गोष्ठीषु सभासु क्षणं तिष्ठन् सद्यो-विस्मृतसिंहलेशविभवः सिंहलेश्वरस्य ऐश्वर्य्यं विस्मृत्य वत्सराजस्य ऐश्वर्य्यातिशयदर्शना-दित्यर्थः। अहं वसुभूतिः कक्षाप्रदेशेऽपि कक्षायाः प्रकोष्ठस्य प्रदेशे एकदेशेऽपि द्वाःस्थेन एव द्वारपालेन एव महता कुतूहलेन औत्सुक्येन मम विस्मयातिशयं दृष्ट्वा द्वारपालस्यापि महत् कौतूहलमित्याशयः। ग्राम्यः अदृष्टनगरादिकः ग्रामीणः जनः यथा इव। कृतः। यथा कश्चित् जानपदः नगरं प्राप्य समन्तात् ऐश्वर्य्यबाहुल्यदर्शनात् विस्मयविह्वलः सन् पौरस्य जनस्य औत्सुक्यं वर्द्धयति तथा अहं वसुभूतिः दृष्टसिंहलेशविभवोऽपि वत्सराजस्य महदैश्वर्य्यं विलोक्य द्वारपालेनापि ग्राम्य इति विनिर्णीत इति भावः॥१२॥ बाभ्रव्यः वत्सराजस्य कञ्चुकी। विवृद्धिमिति। साध्वसवशात् भीतिवशात् कम्पस्य वेपथोः विवृद्धिं प्रथयतितराम् अतिशयेन वर्द्धयति। बाष्पसलिलैः अश्रुजलैः अविस्पष्टाम् अविशदां दृष्टिं तिरयति आच्छादयति। गद्गदतया स्वररोधतया स्खलदक्षरां गलदक्षरां वाणीं जड़-यतितराम् अतिशयेन अस्पष्टीकरोति। मम हि परितोषः प्रभुदर्शनादित्यर्थः। जरायाः वार्धकस्य साहाय्यं करोति। वृद्धत्वे मनुष्यस्य कम्पः परिवर्द्धते, दृष्टिः अविशदा भवति, वचनं गद्गदतया दुर्बोध्यं भवति इत्यर्थः। बाभ्रव्यस्य प्रभुदर्शनेन आनन्दातिशयात् सात्त्विक-भावोदयेन कम्पादीनां विवृद्धिरित्याशयः॥१३॥

Prose order—जयकुञ्जरेण आच्छिन्नः वल्लभात् तुरगान् निर्व्वर्णयन् सङ्गीत-ध्वनिना हृतः क्षितिभृतां गोष्ठीषु क्षणं तिष्ठन् कक्षाप्रदेशे अपि अहो! सद्यो विस्मृत-सिंहलेशविभवः अहं द्वाःस्थेन एव कुतूहलेन ग्राम्यः यथा कृतः ॥१२॥

मम हि अद्य परितोषः साध्वसवशात् कम्पस्य विवृद्धिं प्रथयतितरां, पुनः बाष्पसलिलैः अविस्पष्टां दृष्टिं तिरयति, गद्गदतया स्खलदक्षरां वाणीं जड़यतितरां, (एवमसौ) जरायाः साहाय्यं कुरुते ॥१३॥

Beng. Trans. বাসবদত্তা—আর্য্যপুত্র, ইন্দ্রজাল এখন থাকুক। মাতুলগৃহ হইতে প্রধানামাত্য বসুভূতি আসিয়াছেন। তাঁহার এখন অভ্যর্থনা করুন।

রাজা—মহিষী যাহা বলেন। (ঐন্দ্রজালিকের প্রতি) ভদ্র, তুমি এখন বিশ্রাম কর।

ঐন্দ্রজালিক—(পুনরায় পিচ্ছিকা ঘুরাইয়া) মহারাজের যাহা আদেশ। (বাহির হইতে হইতে) আমার আর একটি খেলা মহারাজকে দেখিতেই হইবে।

রাজা—হাঁ দেখিব বই কি।

বাসবদত্তা—কাঞ্চনমালে, তুমি যাও, ইহাকে পারিতোষিক দাও।

কাঞ্চনমালা—দেবী যেরূপ আদেশ করেন। (ঐন্দ্রজালিকের সহিত নিষ্ক্রান্ত)

রাজা—বসন্তক, সৎকার করিয়া বসুভূতিকে লইয়া এস।

(বিদূষকের গমন ও প্রত্যাগমনে বসুভূতি ও বাভ্রব্যের সহিত বসন্তকের প্রবেশ)

বসুভূতি—(চারিদিকে অবলোকন করিয়া) অহো, বৎসরাজের কি প্রভাব! কেননা, জয়হস্তিকর্তৃক আকৃষ্ট ও সঙ্গীতধ্বনিতে মুগ্ধ হইয়া প্রিয় অশ্বগুলি দেখিতে দেখিতে, সামন্ত রাজাদের সভায় কিছুক্ষণ অবস্থানকরতঃ সিংহলরাজের ঐশ্বর্য্য সদ্যঃ বিস্মৃত হইয়াছিলাম। এই সকল কারণে প্রকোষ্ঠদ্বারেও দ্বারপাল কৌতূহলপরবশ হইয়া আমাকে গ্রাম্য বলিয়া স্থির করিয়াছে। [অথবা—আমার মহৎ কৌতূহলের নিমিত্ত প্রকোষ্ঠদ্বারে…] ।১২।

বাভ্রব্য—বসুভূতে! বহুদিন পরে প্রভুকে দেখিব এই আশায় আনন্দাতিশয্যবশতঃ অন্য কোনও অবস্থায় পড়িয়াছি বলিয়া বোধ করিতেছি। কেননা—আজ ভীতিবশে আমার (জরাজনিত) বেপথু পরিবর্দ্ধিত হইয়াছে, বার্দ্ধক্যের অস্পষ্ট দৃষ্টিশক্তি বাষ্পজলের দ্বারা সম্পূর্ণ তিরোহিত হইয়াছে। স্বররোধহেতু গদ্গদভাব বার্দ্ধক্যবশতঃ অস্পষ্ট বর্ণযুক্ত বাক্যের জড়তা বর্দ্ধিত করিয়াছে।—এইরূপে আনন্দ আজ আমার বার্দ্ধক্যের সাহায্য করিতেছে ।১৩।

বিদূষক—(অগ্রবর্ত্তী হইয়া) অমাত্য, আসুন আসুন।

বসুভূতি—(বিদূষকের কণ্ঠে রত্নমালা দেখিয়া জনান্তিকে) বাভ্রব্য, আমার মনে হইতেছে এই সেই রত্নমালা, যাহা মহারাজ রাজপুত্রীকে বিদায়কালে দিয়াছিলেন।

Eng. Trans. Vásava—My lord, suspend this spectacle of magic. Vasubhuti, the chief minister is today come from the house of my maternal uncle. So, please first receive him.

King—As the Queen says. (To the conjuror) Be pleased to repose a while.

Magician—(Waves the plumes) As Your Majesty commands.

(Going) But I have yet one trick which Your Majesty must witness.

King—We will see it, sure.

Vasava—Go and make him a present, Kánchanamálá.

Kánchana—As Your Ladyship commands. (Exit with the conjuror)

King—Vasantaka, go and conduct Basubhuti hither with due honour.

Jester—As Your Majesty commands.

(Enter Vasubhuti and Bábhravya with Vasantaka who welcomes them)

Vasubhuti—(Looking around) Ah, how great is the glory of the King of the Vatsas. Being attracted by the mighty victorious elephants, charmed with the sweet sound of songs, bewildered at the sight of the stately steeds, I had been for sometime in the assembly of the princes, and thus I forgetting for a moment the opulence of the King of Simhala, was taken to be a rustic by a porter at the entrance-room, who was in great curiosity. (Or, due to my evincing great curiousity.) 12.

Bábhravya—Oh Vasubhuti, the idea of seeing my master today after a long absence makes me feel the change of circumstances through excessive joy. Since—

Extreme joy of mine today is causing an excessive trembling through fear, is covering my weak eye-sight more with tears and is making half-uttered words inarticulate still, through the choking of voice and thus is helping my old age. 13.

Jester—(In advance of them) Come on this way, Minister.

Vasubhuti—(Seeing the necklace around the Jester's neck and aside) Oh Bábhravya, I think this is that necklace which was given to the Princess by His Majesty at the time of her departure.

बाभ्रव्यः—अमात्य ! अस्ति सादृश्यम् । तत् किं वसन्तकं पृच्छामि प्राप्तिमस्याः ?

वसुभूतिः—बाभ्रव्य ! मा मैवम् । महति राजकुले रत्नबाहुल्यान्न[1] दुर्लभो भूषणानां संवादः ।

विदूषकः—भो ! एसो महाराओ । ता उवसप्पदु अमच्चो । (क)

वसुभूतिः—(उपसृत्य) विजयतां महाराजः !

राजा—(उत्थाय) [2]अभिवादये ।

वसुभूतिः—अतिश्रेयांस्त्वं भूयाः[3] ।

राजा—आसनमासनमाध्याय ।

विदूषकः—(आसनमादाय) भो ! एदं आसणं । उवविसदु अमच्चो । (ख)

(वसुभूतिरुपविशति)

बाभ्रव्यः—देव ! बाभ्रव्यः प्रणमति ।

राजा—(पृष्ठे हस्तं दत्त्वा) बाभ्रव्य ! इत आस्यताम् ।

विदूषकः—अमच्च ! एसा देवी वासवदत्ता पणमदि । (ग)

वासवदत्ता—अज्ज ! पणमामि । (घ)

वसुभूति—आयुष्मति ! वत्सराजसदृशं पुत्रमाप्नुहि ।

बाभ्रव्यः—देवि ! बाभ्रव्यः प्रणमति ।

(सर्व्वे उपविशन्ति)

(क) भोः, एष महाराजः । तद् उपसर्पतु अमात्यः । (ख) एतदासनम् । उपविशतु अमात्यः । (ग) अमात्य, एषा देवी वासवदत्ता प्रणमति । (घ) आर्य्य, प्रणमामि ।

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1. रत्नमालाबाहुल्यात् । 2. आर्य्य, अभिवादये । 3. आयुष्मान् भव ।

राजा—आर्य्य वसुभूते ! अपि कुशलं तत्रभवतः सिंहलेश्वरस्य ?

वसुभूति—(ऊर्ध्वमवलोक्य निःश्वस्य च) देव ! न जाने किं विज्ञापयामि मन्दभाग्यः ! (अधोमुखस्तिष्ठति)

वासवदत्ता—(सविषादमात्मगतम्) हद्धी हद्धी ! किं दाणिं वसुभूदो कधइस्सदि ! (क)

राजा—वसुभूते ! कथय । किमेवं मां पर्य्याकुलयसि[1] !

वाभ्रव्यः—(अपवार्य्य चिरमपि स्थित्वा) यत् कथनीयं तदिदानीमेव कथ्यताम्[2] ।

वसुभूतिः—(सास्रम्) देव ! न शक्यं निवेदयितुम् । तथाप्येष कथयामि मन्दभाग्यः । यासौ तत्रभवतः सिंहलेश्वरस्य दुहिता रत्नावली नामायुष्मती सिद्धादेशेनादिष्टा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यतीति[3] ।—

राजा—ततस्ततः—

वसुभूतिः—तत्प्रत्ययादार्य्यार्थं यौगन्धरायणेन बहुशः प्रार्थ्यमानापि सा सिंहलेश्वरेण वासवदत्तायाश्चित्तखेदं परिहरता न दत्ता[4] ।

राजा—(अपवार्य्य) देवि ! किमिदानीमलीकं त्वदीयमातुलामात्यः कथयति !

(क) हा धिक्, हा धिक् ! किमिदानीं वसुभूतिः कथयिष्यति !

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1. आर्य्य, आकुल इव मेऽन्तरात्मा । वसुभुते ! कथं पर्य्याकुल इवासि ? (कथं पर्य्याकुलयसि ?) 2. अमात्य, चिरमपि स्थित्वा कथनीयम् । 3. यासौ सिंहलेश्वरेण स्वदुहिता रत्नावली नाम आयुष्मती वासवदत्तां दग्धाम् उपश्रुत्य देवाय पूर्व्वं प्रार्थिता सती दत्ता । 4. पुस्तकान्तरे नास्ति ।

Beng. Trans.—বাভ্রব্য—অমাত্য, সাদৃশ্য রহিয়াছে। আমি কি বসন্তককে ইহার প্রাপ্তি কিরূপে হইল জিজ্ঞাসা করিব?

বসুভূতি—বাভ্রব্য, না তাহা করিও না; এই মহান্ রাজবংশে বহুরত্ন রহিয়াছে, সুতরাং অলঙ্কারের সাদৃশ্য দুর্লভ নহে।

বিদূষক—এই যে মহারাজ, আপনি অগ্রসর হউন।

বসুভূতি—(অগ্রসর হইয়া) মহারাজের জয় হউক!

রাজা—(উঠিয়া) অভিবাদন করিতেছি।

বসু—মহারাজ, শ্রেষ্ঠতা লাভ করুন।

রাজা—মাননীয় মন্ত্রিবরের জন্য আসন আন।

বিদূষক—(আসন লইয়া) এই যে আসন। অমাত্য উপবেশন করুন।

(বসুভূতির উপবেশন)

বাভ্রব্য—মহারাজ! বাভ্রব্য প্রণাম করিতেছে।

রাজা—(পৃষ্ঠে হস্ত দিয়া) বাভ্রব্য, এইখানে উপবেশন করুন।

বিদূষক—অমাত্য, এই যে দেবী বাসবদত্তা প্রণাম করিতেছেন।

বাসবদত্তা—আর্য্য, প্রণাম করিতেছি।

বসুভূতি—আয়ুষ্মতি! বৎসরাজসদৃশ পুত্র লাভ করুন।

বাভ্রব্য—দেবি! বাভ্রব্য (আপনাকে) প্রণাম করিতেছে।

(সকলের উপবেশন)

রাজা—আর্য্য, বসুভূতে! মাননীয় সিংহলেশ্বরের কুশল ত?

বসুভূতে—(ঊর্দ্ধে অবলোকন করতঃ নিঃশ্বাস পরিত্যাগ করিয়া) মহারাজ, জানি না, আমি মন্দভাগ্য কি উত্তর করিব! (অধোমুখে অবস্থান)

বাসবদত্তা—(সবিষাদে আত্মগত) হা ধিক্, না জানি বসুভূতি এখন কি বলিবেন!

রাজা—বসুভূতে, বলুন, আমাকে এরূপ উৎকণ্ঠিত করিতেছেন কেন?

বাভ্রব্য—(জনান্তিকে কিছুক্ষণ থাকিয়া) যাহা বলিবার এখনই বলিয়া ফেলুন?

বসুভূতি—(সাশ্রুনেত্রে) মহারাজ! বলিতে পারা যাইতেছে না; তথাপি মন্দভাগ্য আমি বলিব। সিংহলেশ্বরের রত্নাবলী নামে যে আয়ুষ্মতী কন্যা ছিলেন, সিদ্ধেরা আদেশ করিয়াছিলেন—যিনি তাঁহার পাণিগ্রহণ করিতে পারিবেন তিনিই সার্ব্বভৌম রাজা হইবেন।—

রাজা—তারপর, তারপর—

বসুভূতি—সেই সিদ্ধাদেশে বিশ্বাসস্থাপনপূর্ব্বক যৌগন্ধরায়ণ বহুবার প্রার্থনা করিলেও সিংহলেশ্বর বাসবদত্তার চিত্তখেদ এড়াইবার জন্য (আপনার করে দুহিতাকে) সমর্পণ করেন নাই।

রাজা—(জনান্তিকে) দেবি ! আপনার মাতুলের অমাত্য এখন কি সব অলীক কথা বলিতেছেন ?

Eng. Trans. Bábhravya—O Minister, it is very like that. Shall I ask Vasantaka about its source ?

Vasubhuti—No, no, Bábhravya, don't do that. The likeness of jewellery in this big royal dynasty abounding in precious jewels is not rare.

Jester—Here is the King, please advance,

Vasubhuti—(Approaching) Victory to Your Majesty !

King—(Rising) I pay you reverence, Sir !

Vasubhuti—Be very great, Sire.

King—A seat—a seat for the noble Minister.

Jester—(With a seat) This is the seat for the Minister.

(Vasubhuti takes his seat)

Bábhravya—Your Majesty, Bábhravya pays his homage.

King—(Patting on his back) Bábhravya, please take your seat here.

Jester—Here, Minister, the Queen Vásavadattá pays her reverence.

Vásava—I salute Your Excelleney.

Vasubhuti—May you, O long-lived Madam, have a son like the lord of Vatsa.

Bábhravya—O Queen ! Here Bábhravya salutes you.

King--Now, Vasubhuti, is it all right with the Sovereign of Simhala ?

Vasubhuti—(Looking up and breathing a deep sigh)

O King, I do not know what reply I shall give, unfortunate that I am. (Sits with his head bent down)

Vásava—(Sorrowfully to herself) Alas ! What can Vasubhuti have to communicate now ?

King—Vasubhuti, why are you putting me to such anxiety ?

Bábhravya—(Aside, after a little silence) Say now at once what must have to be said.

Vasubhuti—(With tears) O King, it is very difficult to communicate. Yet unfortunate as I am, I shall relate. In consequence of the prophecy of a seer, that whoever weds Ratnávali, the long-lived daughter of the King of Simhala, would be a paramount monarch—

King—What next ?—

Vasubhuti—But with a view to avoiding the uneasiness of the mind of Vásavadattá, the King of Simhala did not give her (in marriage to you) though Your Majesty's Minister Yaugandharáyana repeatedly solicited for her, having placed confidence in the prophecy of the prophet.

King—(Aside) My Queen, what strange illusory tales are these, that your uncle's Minister is relating ?

वासवदत्ता—(विहस्य) अज्जउत्त ! अहंबि ण आणामि को एत्थ अलिअं मंतेदि । (क)

विदूषक:—ताए किं संवुत्तं ? (ख)

वसुभूति:—ततो लावाणकेण वह्निना देवी दग्धेति वार्त्तामुत्पाद्य देवेन तदन्तिकं बाभ्रव्य: प्रहित: । पुनरपि सा प्रार्थिता च । ततस्तत्रभवता सिंहलेश्वरेण चिन्तितम्—देवेन सहास्माकं

(क) आर्य्यपुत्र, अहमपि न जानामि कोऽत्र अलीकं मन्त्रयते ?

(ख) तस्या: किं संवृत्तम् ?

सम्बन्धलोपो मा भूदिति दत्ता सा रत्नावली देवाय प्रतिपाद-यितुमस्माभिरानीयमाना समुद्रे यानभङ्गान्निमग्ना[1] । (इति सदस्रवी-मुखस्तिष्ठति)

वासवदत्ता—(सास्रम्) हा हदह्मि मंदभाइणी ! हा बहिणि रअणावलि ! कहिं दाणिं सि ? देहि मे पडिवअणं । (इति मूर्च्छिता पतति) (क)

राजा—समाश्वसिहि समाश्वसिहि । दुरवगाहा गतिर्दैवस्य । वाहनभङ्गपतितोत्थितौ[2] नन्वेतावेव ते निदर्शनम् । (इति वसुभूतिबाभ्रव्यौ दर्शयति)

वासवदत्ता—अज्जउत्त ! जुज्जदि एव्वं । परं कुदो मम एत्तिअं भाअधेअं ? (ख)

राजा—(अपवार्य) बाभ्रव्य ! किमेवमिति सर्व्वथा नावगच्छामि ।

बाभ्रव्य—देव ! श्रूयताम्—

(नेपथ्ये महान् कलकल:)

हर्म्म्याणां हेमशृङ्गश्रियमिव निचयैरर्च्चिषामादधान:
सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्ततीव्राभिताप: ।
कुर्व्वन् क्रीड़ामहीन्ध्रं सजलजलधरश्यामलं धूमपातै-
रेष प्लोषार्त्तयोषिज्जन इह सहसैवोत्थितोऽन्त:पुरेऽग्नि: ॥१४॥

(क) हा हताऽस्मि मन्दभागिनी ! हा भगिनि रत्नावलि ! कुत्र इदानीमसि ? देहि मे प्रतिवचनम् । (ख) आर्य्यपुत्र, युज्यते एवम् । परं कुत: मम एतावद् भागधेयम् ?

1. सा च युष्मदन्तिकमानीयमाना यानभङ्गात् सागरे निमग्ना । 2. यानभङ्ग-पतितोत्थितौ ।

(सर्व्वे सम्भ्रान्ताः पश्यन्ति)

[1]राजा—कथमन्तःपुरेऽग्निः ! (ससम्भ्रममुत्थाय) कष्टम् ! देवी वासवदत्ता दग्धा !

देवीदाहप्रवादोऽयं योऽभूल्लावाणके पुरा ।
करिष्यन्निव तत् सत्यमत्राग्निरयमुत्थितः[2] ॥१५॥

वासवदत्ता—अज्जउत्त ! परित्ताहि परित्ताहि ! (क)

राजा—अये ! कथमतिसम्भ्रमात् पार्श्वस्थापि देवी नोपलक्षिता ! (देव्याः पाणिं गृहीत्वालिङ्ग्य) देवि ! समाश्वसिहि समाश्वसिहि ।

(क) आर्य्यपुत्र, परित्रायस्व, परित्रायस्व ।

सम्बन्धलोपः वासवदत्ता सिंहलेश्वरस्य भागिनेयी आसीद्, अतः सिंहलेश्वरस्य उदयनेन सह जामातृसम्बन्धः तस्य लोपः इत्यर्थः । प्रतिपादयितुं दातुम् । दुरवगाहा दुष्प्रवेश्या दुर्बोध्या इति यावत् । निदर्शनं दृष्टान्तः दुरवगाहत्वस्य इत्यर्थः । हर्म्म्याणामिति । अग्निः अर्च्चिषां ज्वालानां निचयैः समूहैः हर्म्म्याणां सौधानां हेमशृङ्गश्रियम् इव स्वर्णशृङ्गम् तस्य श्रियं शोभाम् इव अग्रेः शिखायाः स्वर्णवर्णत्वादित्यर्थः । सान्द्रं घनं यद् उद्यानं तत्र ये द्रुमाः वृक्षाः तेषाम् अग्राणि शिरोभागाः तेषां ग्लपनं दहनं तेन पिशुनित सूचितः अत्यन्तः निरतिशयः तीव्रः असह्यः अभितापः सन्तापः यस्य सः अग्निरिति शेषः । धूमपातैः धूमसङ्घातैः क्रीडामहीध्रं क्रीड़ापर्व्वतम् । सजलाः जलपूर्णाः ये जलधराः मेघाः तद्वत् श्यामलं कृष्णवर्णं कुर्व्वन् । प्रोषार्त्तयोषिज्जने प्लोषेण दाहेन आर्त्तः कातरः योषितां स्त्रियां जनः यस्मिन् तस्मिन् अन्तःपुरे इति शेषः । अन्तःपुरे उत्थितः । स्रग्धरावृत्तम् ॥१४॥ सम्भ्रान्ताः भीताः । देवीति । देवीदाहप्रवादः देव्याः वासवदत्तायाः दाहस्य प्रवादः प्रचारः यौगन्धरायणेन प्रचारित इत्यर्थः । लावाणके वत्सराजस्य नगरविशेषेण वासवदत्तायाः

1. अपि च देव्या दाहप्रवादोऽयं etc. राजा—कथमन्तःपुरेऽग्निः etc.
2. करिष्यन्निव तं सत्यमयमग्निः समुत्थितः ।

दाहप्रवादः अयं अलीकः आसीत्। अधुना प्रासादस्य अग्निपरीतत्वात् स सत्ये पर्य्यवस्यतीत्यर्थः ॥१५॥

Prose order—अर्चिषां निचयैः हर्म्याणां हेमशृङ्गश्रियम् इव आदधानः, सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्ततीव्राभितापः धूमपातैः क्रीडामहीध्रं सजलजलधर-श्यामलं कुर्व्वन् एषः अग्निः प्लोषार्त्तयोषिज्जने इह अन्तःपुरे सहसा उत्थित एव ॥१४॥

अयं यः देवीदाहप्रवादः पुरा लावाणके अभूत्, तत् सत्यम् इव करिष्यन् अत्र अयम् अग्निः उत्थितः ॥१५॥

Beng. Trans. বাসবদত্তা—(চিন্তা করিয়া) আর্য্যপুত্র, আমিও জানি না কে এই বিষয়ে মিথ্যা কথা বলিতেছে ?

বিদূষক—তাঁহার (রত্নাবলীর) কি হইল ?

বসুভূতি—তারপর লাবাণকে অভ্যুত্থিত অগ্নিতে দেবী বাসবদত্তা দগ্ধ হইয়াছেন এই সংবাদ প্রচার করিয়া মহারাজ সেই সিংহলেশ্বরের নিকট বাভ্রব্যকে পাঠাইয়া পুনর্ব্বার রত্নাবলীকে প্রার্থনা করিয়াছিলেন। তখন মহামান্য সিংহলরাজ—'মহারাজের সঙ্গে আমাদের সম্বন্ধলোপ না হউক'—এইরূপ চিন্তা করিয়া রত্নাবলীকে মহারাজের হস্তে সমর্পণ করিবার নিমিত্ত প্রদান করিয়াছিলেন। মহারাজের হস্তে সমর্পণের উদ্দেশ্যে আমাদের দ্বারা আনিবার সময় তরণীভঙ্গহেতু তিনি (রত্নাবলী) সমুদ্রে নিমগ্ন হইয়াছেন। (ক্রন্দন ও অধোমুখে অবস্থান)

বাসবদত্তা—(সাশ্রুনেত্রে) আমি মন্দভাগিনী ! আমার সর্ব্বনাশ হইল ! হায় ! ভগিনি রত্নাবলি ! তুমি এখন কোথায় ? আমাকে প্রত্যুত্তর দাও। (মূর্চ্ছা ও পতন)

রাজা—দেবি ! আশ্বস্ত হউন। দৈবের গতি দুরবগাহ। যানভঙ্গে সমুদ্রে নিমগ্ন ও উত্থিত এই দুইজনই তাহার দৃষ্টান্ত। (বসুভূতি ও বাভ্রব্যকে দেখাইয়া দিলেন)

বাসবদত্তা—আর্যাপুত্র, তাহা ঠিক। কিন্তু আমার ভাগ্য কি এরূপ হইবে ?

রাজা—(জনান্তিকে) বাভ্রব্য, ইহা যে কি ব্যাপার, আমি আদৌ বুঝিতে পারিতেছি না।

বাভ্রব্য—মহারাজ শ্রবণ করুন।—

(নেপথ্যে মহান্ কলকলশব্দ)

শিখাসমূহের দ্বারা সৌধগুলিতে স্বর্ণশৃঙ্গের শোভা সম্পাদন করিয়া উদ্যানস্থিত ঘন-সন্নিবিষ্ট দ্রুমরাজির অগ্রভাগ দগ্ধকরতঃ তীব্রতেজ প্রকাশপূর্ব্বক এই অগ্নি সহসা দাহার্ত্ত

স্ত্রীজনসমাকুল অন্তঃপুরে অভ্যুত্থিত হইয়াছে। ইহার ধূমজালের দ্বারা ক্রীড়াপর্ব্বত জলপূর্ণ মেঘসমূহের ন্যায় কৃষ্ণবর্ণ ধারণ করিয়াছে ॥১৪॥

(সকলে ভীতভাবে চাহিতে লাগিলেন)

রাজা—কি ! অন্তপুরে অগ্নি ! (সবেগে ও সভয়ে উঠিয়া) কি কষ্ট ! দেবী বাসবদত্তা দগ্ধ হইয়াছেন ! পুনশ্চ,

লাবাণক নগরে দেবী বাসবদত্তা দগ্ধ হইয়াছেন বলিয়া যে প্রবাদ প্রচারিত হইয়াছিল, তাহা যেন সত্য করিবার জন্যই এইখানে এই অগ্নির আবির্ভাব হইয়াছে ॥১৫॥

বাসবদত্তা—আর্য্য, রক্ষা করুন, রক্ষা করুন।

রাজা—অতিরিক্ত ব্যাকুলতাবশে (ত্বরাবশতঃ) পার্শ্বে উপবিষ্টা দেবীকেও লক্ষ্য করিতে পারি নাই। (বাসবদত্তার হস্ত গ্রহণপূর্ব্বক আলিঙ্গন করিয়া), দেবি, আশ্বস্ত হউন, আশ্বস্ত হউন।

Eng. Trans. Vásava—I cannot pretend to judge (I, too, do not understand), my lord, who is indulging in illusory statements in this respect !

Jester—What happened to her ?

Vasubhuti—Then spreading a rumour that the Queen Vásavadattá was burned to death in a fire that broke out in Lávánaka, Your Majesty sent Bábhravya to him as an envoy and she was asked for again. Then His Majesty, the lord of Simhala, thinking that there should not be any extinction of relationship with Your Majesty, approved of giving Ratnávali (in marriage) to Your Majesty ; but while she was being brought here she was drowned in the sea due to ship-wreck. (Weeps with his head bent down)

Vásava—(With tears) Alas ! Unhappy that I am ! Beloved sister Ratnávali, where art thou ? Hear me and reply.

King—Be composed, my love, be composed. The course of fate is inscrutable indeed ! These two, drowned and (subsequently) rescued, are the two (glaring) examples on the point. (Points out to Vasubhuti and Bábhravya).

Vásava—My lord, what you say is right indeed ! But how can I expect this much of good fortune !

King—(Aside) Bábhravya, I cannot understand at all how these things happened.

Bábhravya—Listen, my lord !—

(A great uproar behind the scenes)

The fire, assuming the beauty of the golden tops of palaces with its flames and indicating its extreme heat by the scorching of the tops of the closely set trees within the garden, has broken out all on a sudden in the inner apartments where the females are in fright due to scorching, and with its columns of smoke is rendering the pleasure-mountain as black as the clouds laden with water. 14.

(All look around in fright)

King—How is it ! Fire in the inner apartments ! Alas ! (Rising up hurriedly) The Queen Vásavadattá is then burnt to death !

Alas ! This fire, has broken out here, to make, as it were, the false report of the burning of the Queen which in the past was circulated at Lávánaka, a (pitiable) truth ! 15.

Vásava—My lord, help, help.

King—Oh, how strange ! I have not noticed the Queen, though seated by my side due to extreme haste ! (Catching hold of her hand and embracing) Be composed, my love, be composed.

वासवदत्ता—अज्जउत्त ! मए अत्तणो किदे ण भणिदं ! किं उण एसा क्खु मए णिग्घिणाए इध णिअड़े संजमिदा साअरिका विवज्जदि । ता परित्ताअदु अज्जउत्तो । (क)

(क) आर्य्यपुत्र, मया आत्मनः कृते न भणितम् । किं पुनः एषा खलु मया निर्घृणया इह निगड़े संयमिता सागरिका विपद्यते । तत् परित्रायतामार्यपुत्रः ।

राजा—कथं देवि ! सागरिका विपद्यते ! एष गच्छामि ।

वसुभूतिः—देव ! किमिदमकारणमेव पतङ्गवृत्तिः क्रियते ?

बाभ्रव्यः—देव ! युक्तमाह वसुभूतिः ।

विदूषकः—(राजानमुत्तरीये गृहीत्वा) भो ! मा क्खु साहसं करेहि । (क)

राजा—(उत्तरीयमाकर्षन्) अरे ! धिङ्मूर्ख ! सागरिका विपद्यते ! किमद्यापि प्राणाः परिरक्ष्यन्ते[1] । (ज्वलनप्रवेशं नाटयित्वा धूमाभिभवं नाटयति)

विरम विरम वह्ने ! मुञ्च धूमानुबन्धं
प्रकटयसि किमुच्चैरर्चिषां चक्रवालम् ।
विरहहुतभुजाहं यो न दग्धः प्रियायाः
प्रलयदहनभासा तस्य किं त्वं करोषि ॥१६॥[2]

वासवदत्ता—कधं मम दुक्खभाइणीए वअणादो एव्वं ववसिदं[3] अज्जउत्तेण । ता अहंपि अनुगमिस्सं । (ख)

विदूषकः—(परिक्रामन्नग्रतो भूत्वा) भोदि ! अहंपि दे मग्गोवदेसको[4] होमि । (ग)

वसुभूतिः—कथं ! प्रविष्ट एव ज्वलनं वत्सराजः ! तन्ममापि दृष्टराजपुत्रीविपत्तेर्युक्तमिहैवात्मानमाहुतीकर्तुम् ।

(क) भोः, मा साहसं कुरु । (ख) कथं मम दुःखभागिन्याः वचनादेवं व्यवसितमार्यपुत्रेण ? तदहमपि अनुगमिष्यामि । (ग) भवति, अहमपि ते मार्गोपदेशको भवामि ।

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1. प्राणाः धार्यन्ते । 2. कथमासन्नहुतवहा वर्तते सागरिका ! तत् त्वरितमेनां सम्भावयामि । 3. अज्झवसिदं । 4. पर्योवदेसको ।

बाभ्रव्यः—(सास्रम्) हा महाराज[1] ! किमिदमकारणमेव भरतकुलं संशयतुलामारोपितम् ? अथवा किं प्रलापेन ? अहमपि भक्तिसदृशमाचरामि ।

(इति सर्वेऽग्निप्रवेशं नाटयन्ति)

राजा—(दक्षिणबाहुस्पन्दं निरूप्य) एतदवस्थस्य मम कुत एतत् फलम्[2] ? (अग्रतोऽवलोक्य सहर्षोद्वेगम्) कथमासन्नहुतवहा वर्त्तते सागरिका ! तत्त्वरितमेनां सम्भावयामि[3] ।

(ततः प्रविशति निगडसंयता सागरिका)

सागरिका—(समन्तादवलोक्य) हद्धी हद्धी ! आसमंतदो पज्जलिदो हुदवहो ! अज्ज हुदवहो ! दिट्ठिआ करिस्सदि मे दुक्खावसाणं । (क)

राजा—(त्वरितमुपसृत्य) अयि प्रिये ! किमद्यापि मध्यस्थतया वर्त्तसे ?

(क) हा धिक् ! हा धिक् ! आ समन्तात् प्रज्वलितो हुतवहः । अद्य हुतवहः (आर्य हुतवह) दिष्ट्या करिष्यति मे दुःखावसानम् ।

पतङ्गवृत्तिः पतङ्गस्य वृत्तिः कार्यम् । यथा पतङ्गाः अग्नौ म्रियन्ते तथा त्वमपि मर्त्तुम् गच्छसीत्यर्थः । विरमेति । वह्ने अग्ने विरम विरतो भव । धूमानुबन्धं धूमसन्ततिं मुञ्च परित्यज । अर्चिषां शिखानां चक्रवालं मण्डलं किम् उच्चैः प्रकटयसि प्रकाशयसि ? यः अहं प्रियायाः विरहहुतभुजा विरहाग्निना न दग्धः तस्य ममेत्यर्थः प्रलयदहनभासा प्रलयकालोचितं यत् दहनम् अग्निः तस्य भासा अर्चिषा त्वं किं करोषि करिष्यसि ? किमपि कर्त्तुं न शक्नोषीत्यर्थः । प्रियाविरहादग्निदाहोऽपि मे वरमिति मर्म्मार्थः ॥१६॥ दृष्टराजपुत्री-विपत्तेः राजपुत्र्याः रत्नावल्याः विपत्तिः विनाशः समुद्रनिमज्जनादित्यर्थः । दृष्टा राजपुत्री-

1. हा दैव ! 2. न दृश्यते क्वचित् । 3. (त्वरितमुपसृत्य) अयि प्रिये, किमद्यापि सम्प्रति मे स्वस्थयावस्थीयते ।

विपत्तिः येन तस्य। आहुतीकर्त्तुम् अग्निसात् कर्त्तुम्। संशयतुलाम् जीवितसंशय-तुल्यताम् संशयतुलादण्डम् वा। दुःखावसानम् मृत्युना इत्यर्थः।

Prose order. वह्ने, विरम विरम, धूमानुबन्धं मुञ्च। उच्चैः अर्चिषां चक्रवालं किं प्रकटयसि? यः अहं प्रियायाः विरहदहनभुजा न दग्धः, प्रलयदहनभासा तस्य त्वं किं करोषि ॥१६॥

Beng. Trans. বাসবদত্তা—আর্য্যপুত্র! আমি নিজের জন্য বলি নাই। কি আর বলিব, নিষ্ঠুর আমি সাগরিকাকে শৃঙ্খলে বাঁধিয়া রাখিয়াছি; সুতরাং আর্য্যপুত্র তাহাকে রক্ষা করুন।

রাজা—কি (বলিলেন) দেবি! (তাহা হইলে) সাগরিকা বিপন্ন হইয়াছে! আমি এখনই যাইতেছি।

বসুভূতি—মহারাজ, অকারণ শলভবৃত্তি অবলম্বন করিতেছেন কেন?

বাভ্রব্য—মহারাজ, বসুভূতি ঠিকই বলিয়াছেন।

বিদূষক—(রাজার উত্তরীয় ধরিয়া) দেখুন, সহসা কোন দুঃসাহসিক কার্য্য করিবেন না।

রাজা—(উত্তরীয় আকর্ষণ করিয়া) ধিক্ মূর্খ, সাগরিকা যখন মরিতে বসিয়াছে, তখন আর কি প্রাণ রক্ষা করা যায়? (অগ্নিতে প্রবেশপূর্ব্বক ধূমাকুল ভাবের অভিনয় করিতে করিতে)

হে বহ্নে, তুমি শান্ত হও, তোমার ধূমজাল পরিত্যাগ কর। তোমার এই উর্দ্ধোত্থিত শিখামণ্ডল প্রকাশ করিয়া আর লাভ কি? যে আমি প্রিয়ার বিরহাগ্নিতে দগ্ধীভূত হই নাই, প্রলয়কালীন অগ্নির শিখা প্রকাশ করিয়া তুমি তাহার কি করিবে? ১৬।

বাসবদত্তা—এ কি! মন্দভাগিনী আমার কথায় আর্য্যপুত্র এইরূপ করিতে প্রবৃত্ত হইলেন! তাহা হইলে আমিও তাঁহার অনুগমন করি।

বিদূষক—(পরিক্রমণপূর্ব্বক অগ্রসর করিয়া) আর্য্যে, আমি আপনার পথপ্রদর্শক হইব।

বসুভূতি—তাহা হইলে কি বৎসরাজ সত্যই অগ্নিতে প্রবেশ করিলেন! আমিও ত রাজপুত্রীর বিনাশ দেখিয়াছি; তাহা হইলে আমারও এই অগ্নিতেই শরীরটিকে আহুতি দান করা কর্ত্তব্য।

বাভ্রব্য—(সাশ্রুনেত্রে) হায় মহারাজ! অকারণ কেন আপনি এই ভরতবংশকে সন্দেহতুলাতে আরোপিত করিলেন? অথবা, বিলাপ করিয়া প্রয়োজন কি? আমিও আমার ভক্তির অনুরূপ কার্য্য করি।

(সকলের অগ্নিতে প্রবেশ)

রাজা—(দক্ষিণ বাহুস্পন্দনের ভাব প্রদর্শন করিয়া) এই অবস্থাতে আমার এইরূপ ফলের কিরূপে আশা করা যায়! (অগ্রে অবলোকন করিয়া আনন্দ ও উদ্বেগের সহিত) এই যে সাগরিকা অগ্নির নিকট দণ্ডায়মানা রহিয়াছেন। সুতরাং শীঘ্রই তাঁহাকে আশ্বস্ত করি।

(শৃঙ্খলাবদ্ধা সাগরিকার প্রবেশ)

সাগরিকা—(চতুর্দ্দিকে অবলোকন করিয়া) হায়, হায়! চারিদিকে অগ্নি প্রজ্জ্বলিত হইয়াছে। অদ্য অগ্নিদেব আমার সমস্ত দুঃখের অবসান করিবেন।

রাজা—(শীঘ্র অগ্রসর হইয়া) হে প্রিয়ে! এখনও তুমি উদাসীন হইয়া রহিয়াছ কেন?

Eng. Trans. Vásava—I am not speaking for my own self. What more, cruel as I am, I have put Ságariká in chains, and she is in danger. So, my lord, it behoves thee to save her.

King—What! Madam! Ságariká in danger! Then I fly just for her rescue (I am come).

Vasubhuti—Why is Your Majesty taking to the folly of the moths for nothing?

Bábhravya—Noble Vasubhuti has spoken aright, my lord!

Jester—(Pulling the upper garment of the King) Please do not act rashly.

King—(Snatching away the skirt) Out, you fool! when Ságariká is going to meet death, there is no use of surviving her (Ságariká is dying; am I to save my life still any longer?) (Enters the fire and appears to be suffocated with smoke)

Stop, stop, thou Fire! Withhold thy columns of (veiling) smoke. What is the use of spreading the encircling brilliancy of flames rising upwards? What will you do with your flames as destructive as that of the fire at the time of universal disso-

lution, when I have not been burnt to death by the fire of separation from my sweet-heart ? 16.

Vásava—Alas ! My lord has launched in this at the words of mine, an unfortunate creature. Then, let me also follow him.

Jester—(Going round and approaching) I shall lead the way of Your Ladyship.

Vasubhuti—What ! Then the King of Vatsa has precipitated himself into the fire ! After having witnessed the cruel fate of the Princess, it is fit for me to offer my body also to the fire here.

Bábhravya—(With tearful eyes) O King, why have you thus imperilled needlessly the race of Bharata ? (lit :— why have you caused the dynasty of Bharata to tremble in the balance ?) Or what is the use of lamenting ? Let me show the proof of my fidelity.

King—(Gesticulating as if his right arm was throbbing) How can I expect the result of this (throbbing) under the present circumstances ? (Looking forward with joy and anxiety) Ah ! Here is Ságariká standing beside the fire. Then I shall just console her.

(Enter Ságariká in chains)

Ságariká—(Looking around) Alas ! Alas ! The blaze encompasses me on all sides ! Today the god of fire will put an end to all my sorrows.

King—(Approaching hastily) Oh, my dear ! Why are you still indifferent ?

सागरिका—(राजानं दृष्ट्वात्मगतम्) कधं अज्जउत्तो ! ता एदं पेक्खिअ पुणोवि मे जीविदासा संवुत्ता । (प्रकाशम्) भट्टा ! परित्ताहि । (क)

(क) कथमार्यपुत्रः ! तदेतं प्रेक्ष्य पुनरपि जीविताशा संवृत्ता । भर्तः, परित्रायस्व ।

राजा—भीरु ! अलं भयेन—

मुहूर्तमपि सह्यतां बहुल एष धूमोद्गमो

(अग्रतोऽवलोक्य)

हहा ? धिगिदमंशुकं ज्वलति ते स्तनात् प्रच्युतम् ।

(विलोक्य)

मुहुः स्खलसि किं ?—कथं निगडसंयतासि ! द्रुतं

(परिकरं बद्ध्वा)

नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम् ॥१७॥

(कण्ठे गृहीत्वा निमीलिताक्षः स्पर्शसुखं नाटयन्) अहो ! क्षणादपगतोऽयं मे सन्तापः । प्रिये ! समाश्वसिहि समाश्वसिहि—

व्यक्तं लग्नोऽपि भवतीं न धक्ष्यति हुताशनः ।

यतः सन्तापमेवायं स्पर्शस्ते हरति प्रिये ॥१८॥

(अक्षिणी समुन्मील्य निरीक्ष्य च) अहो ! महदाश्चर्यम् !

क्वासौ गतो हुतवहस्तदवस्थमेत-

दन्तःपुरं (वासवदत्तां दृष्ट्वा) कथमवन्तिनृपात्मजेयम् !

वासवदत्ता—(राज्ञः शरीरं परामृशन्ती सहर्षम्) दिट्ठिआ अक्खदसरीरो अज्जउत्तो ! (क)

राजा—बाभ्रव्यः एष—

बाभ्रव्यः—विजयतां महाराजः । देव ! दिष्ट्या वर्द्धसे ! पुनरुच्छ्वसिता स्मः ।

(क) दिष्ट्या अक्षतशरीरः आर्यपुत्रः ।

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1. जौगिदाहिलासी समुप्पण्णो । 2. परित्ताअदु परित्ताअदु भट्टा । 3. क्वासौ प्रज्वलन्नी हुताशनः ? तदवस्थमेतदन्तःपुरम् ! कथमचिन्त्यरूपमेवम् ।

राजा— वसुभूतिरयं—

वसुभूतिः—देव ! दिष्ट्या वर्द्धसे !

राजा— वयस्य !—

विदूषकः—जेदु जेदु भवं । (क)

राजा—(विचिन्त्य सवितर्कम्) स्वप्ने मतिभ्रमति किं न्विद-
मिन्द्रजालम् ॥१८॥

विदूषकः—भो ! मा संदेहं करेहि । इंदजालं ज्जेव्व एदं । भणिदं तेन दासीए पुत्तएण इंदआलिएण जधा अवस्सं ज्जेव्व मम एक्को खेलणओ देवेण पेक्खिदव्वोत्ति । ता तं ज्जेव्व एदं । (ख)

(क) जयतु जयतु भवान् ।

(ख) भो मा सन्देहं कुरु । इन्द्रजालम् एव एतत् । भणितं तेन दास्याः पुत्रकेन ऐन्द्रजालिकेन यथा अवश्यमेव मम एकः खेलनकः देवेन प्रेक्षितव्यः इति । तत् तदेवैतत् ।

जीविताशा प्रियतमस्य राज्ञः दर्शनेनेत्यर्थः । मुहूर्त्तमिति । अंशुकं वस्त्रम् । निगड़संयतासि शृङ्खलितासि ॥१७॥ व्यक्तमिति । लग्नः अपि हुताशनः वह्निः भवतीं न धक्ष्यति दग्धां करिष्यति । यतः यस्मात् ते तव अयं स्पर्शः सन्तापं हरते । तव स्पर्शस्य शीतलत्वात् अग्निः ते देहं दग्धुं न क्षमत्वम् । अग्नेः दाहकत्वं तव शीतलस्पर्शेन क्रियते । अग्नेरपि सन्तापम् अतिशयितस्य विरहतापस्य शैत्यमापादयितुं ते स्पर्शः यदा क्षमः, तदा अग्निः तव देहं दग्धुं सर्व्वथा न क्षम इति भावः ॥१८॥ क्वासाविति । तदवस्थम् सा एव अवस्था यस्य तत् पूर्व्ववत् अदग्धम् अन्तःपुरम् इति शेषः । अग्निपरीतत्वेऽपि अन्तःपुरस्य न किञ्चित् वैपरीत्यम् इति भावः । उच्छ्वसिताः जीविताः ॥१९॥

1. देव ! इदानीं प्रत्याज्जीविताः स्मः ।

2. विजयतां महाराजः ।

Prose order—এষ বহুল: ধূমোদ্গম: মুহূর্ত্তং সহ্যতাম্। হন্ত ধিক্! স্তনাৎ প্রভৃতং তে ইদম্ অংশুকং জ্বলতি। মুহুঃ কিং স্খলসি? কথং নিগড়সংযতাসি! প্রিয়তমে ভবতীম্ ইতঃ দ্রুতং নয়ামি। মাম্ অবলম্বস্ব ॥১৭॥

লগ্নঃ অপি হুতাশনঃ ভবতীং ন ধক্ষ্যতি (ইতি) ব্যক্তম্। প্রিয়ে! যতঃ অয়ং তে স্পর্শঃ সন্তাপং হরতি ॥১৮॥

অসৌ হুতবহঃ ক্ব গতঃ? এতৎ অন্তঃপুরং তদবস্থম্! কথম্! ইয়ম্ অবন্তিনৃপাত্মজা! এষ বাভ্রব্যঃ! অয়ঃ বসুভূতিঃ! বয়স্য! কিং স্বপ্নে মতিঃ ভ্রমতি? কিং নু ইদম্ ইন্দ্রজালম্! ॥১৯॥

Beng. Trans. সাগরিকা—(রাজাকে দেখিয়া স্বগত) একি আর্য্যপুত্র যে! এখন ইঁহাকে দেখিয়া আমার জীবনের প্রতি আবার আশা জন্মিল। (প্রকাশ্যে) মহারাজ! রক্ষা করুন!

রাজা—ভীরু, ভয় করিও না—

এক মুহূর্ত্ত এই ধূমোদ্গম সহ্য কর। (আগের দিকে লক্ষ্য করিয়া) হায়! হায়! তোমার স্তন হইতে বিচ্যুত বস্ত্র প্রজ্বলিত হইতেছে। (অবলোকন করিয়া) তোমার পদবিক্ষেপ মুহুর্মুহুঃ স্খলিত হইতেছে কেন? তুমি কি শৃঙ্খলাবদ্ধ রহিয়াছে নাকি? (কোমর বাঁধিয়া) প্রিয়তমে! তুমি আমাকে ধর, আমি তোমাকে এইখান হইতে শীঘ্র লইয়া যাইব ॥১৭॥

(কণ্ঠ আলিঙ্গন করিয়া চক্ষু নিমীলিতকরতঃ স্পর্শসুখ অভিনয় করিয়া) আহা! এক মুহূর্ত্তের মধ্যে আমার সন্তাপ দূরীভূত হইল। প্রিয়ে! আশ্বস্ত হও, আশ্বস্ত হও।

হে প্রিয়ে! অগ্নি (তোমার দেহে) লাগিয়া থাকিলেও তোমাকে দগ্ধ করিবে না। কারণ তোমার এই স্পর্শ আমার সন্তাপ দূর করিতেছে ॥১৮॥

(অক্ষি উন্মীলিত করিয়া করিয়া পুনরায় নিরীক্ষণকরতঃ) অহো কি আশ্চর্য্য! কোথায় সেই প্রজ্বলিত অগ্নি? অন্তঃপুর ত সেই অবস্থায় রহিয়াছে! একি! এ যে অবন্তিরাজকন্যা!

বাসবদত্তা—(রাজার শরীরে হাত বুলাইয়া সহর্ষে) সৌভাগ্যক্রমে আর্য্যপুত্র অক্ষত-শরীরে বিদ্যমান রহিয়াছেন!

রাজা—এই যে বাভ্রব্য!

বাভ্রব্য—মহারাজের জয় হউক! মহারাজের অভ্যুদয় লাভ হইয়াছে! আমরাও পুনর্জীবিত হইলাম।

রাজা—এই যে বসুভূতি!

বসুভূতি—দৈববশে মহারাজের অভ্যুদয় হইয়াছে!

রাজা—বয়স্য!

বিদূষক—মহারাজের জয় হউক!

রাজা—(চিন্তা করিয়া সন্দেহের সহিত) মন কি আমার স্বপ্নে ভ্রমণ করিতেছে! অথবা ইহা কি ইন্দ্রজাল! ।১৬।

বিদূষক—সন্দেহ করিবেন না। ইহা ইন্দ্রজালই বটে। সেই দাসীপুত্র ঐন্দ্রজালিক বলিয়াছিল, "মহারাজকে আমার আর একটি খেলা দেখিতেই হইবে।" ইহা তাই।

Eng. Trans. Ságariká—(Seeing the King—to herself) Ah! the King! The sight of him inspires me once more with the hope of life. (Aloud) Save me, Sire!

King—Fear not, timid girl! Bear one moment these enveloping smokes. (Looking forward) Alas! your garment dropped from your breast is ablaze. (Looking) Why are you stumbling at every step? Are you then in chains? (Girding up the loins) Dearest! Cling to me, I shall remove you quick from this place. 17.

(Embraces her neck and closing the eyes feels the pleasure of her touch) Ah! my affliction is off at once. My dear, be composed.

Oh, dear, the fire though clinging (to you) will not burn your person surely, as this (cooling) touch of yours is removing my affliction. 18.

(Opening the eyes and looking around) What a wonder is this! Where are the flames? The inner apartment is as it was before. (Seeing Vásavadattá) Why! Here is the Princess of Avanti!

Vásava—(Touching the King's body and joyfully) Fortunately my lord is without any bodily injury.

King—This is Bábhravya here !

Bábhravya—Glory be to the great King ! Your Majesty is now attended with prosperity. We are also restored to our life.

King—Here is Vasubhuti too !

Vasubhuti—Your Majesty is attended with prosperity fortunately.

King—My friend !

Jester—Glory be to Your Majesty !

King—(Thinking—with doubt) Is my mind moving in a dream, or is it an illusion ! 19.

Jester—There is no doubt about (the latter). That it is an illusion forsooth ! That harlot's son, magician said that Your Majesty must witness one of his tricks. This is nothing but that.

राजा—देवि ! इयं त्वद्वचनादस्माभिरिहानीता सागरिका[1] ।

वासवदत्ता—(विहस्य[2]) अज्जउत्त ! जाणिदं मे सव्वम्[3] । (क)

वसुभूतिः—(सागरिकां दृष्ट्वापवार्य) बाभ्रव्य ! संदृशीयं राजपुत्र्याः ।

बाभ्रव्य—अमात्य ! ममाप्येतदेव मनसि वर्त्तते ।

वसुभूतिः—(प्रकाशं राजानमुद्दिश्य) देव ! कुत इयं कन्यका ?

राजा—देवी जानाति ।

वसुभूतिः—देवी कुतः पुनरियं कन्यका ?

वासवदत्ता—अमच्च ! एसा क्खु साअरादो पाविदेत्ति

(क) आर्य्यपुत्र, ज्ञातं मे सर्व्वम् ।

1. कन्यका । 2. सस्मितम् । 3. अज्जउत्त आणिदं मए ।

भणिअ अमच्चजोअंधराअणेण मम हत्थे णिक्खित्ता। अदो ज्जेव्व साअरिआत्ति सद्दाईअदि। (क)

राजा—(स्वगतम्) कथं यौगन्धरायणेन न्यस्ता! कथमसौ मामनिवेद्य किञ्चित् करिष्यति!

वसुभूतिः—(अपवार्य) बाभ्रव्य! यथा सुसदृशी वसन्तकस्य कण्ठे रत्नमाला अस्या अपि सागरात् प्राप्तिः तथा व्यक्तं सिंहलेश्वरस्य दुहिता रत्नावलीयम्। (इत्युपसृत्य—प्रकाशम्) आयुष्मति! रत्नावलि! राजपुत्रि! त्वमीदृशीमवस्थां गतासि[1]!

सागरिका—(वसुभूतिं दृष्ट्वा सास्रम्[2]) कहं अमच्चो वसुभूदो! (ख)

वसुभूतिः—हा हतोऽस्मि मन्दभाग्यः! (इति भूमौ पतति)

सागरिका—हा हदह्मि मंदभाइणी! हा ताद! हा अम्ब! कहिं सि? देहि मे पडिवअणं। (इत्यात्मानं पातयन्ती मोहमुपगता[3]) (ग)

वासवदत्ता—(ससम्भ्रमम्) कंचुइ! इयं सा मम बहिणिआ रअणावली। (घ)

बाभ्रव्यः—देवि! इयमेव सा।

(क) अमात्य, एसा खलु सागरात् प्राप्तेति भणित्वा अमात्ययौगन्धरायणेन मम हस्ते निक्षिप्ता। अतएव सागरिकेति शब्द्यते।

(ख) कथममात्यो वसुभूतिः!

(ग) हा हतास्मि मन्दभागिनी! हा तात! हा अम्ब! कुत्रासि? देहि मे प्रतिवचनम्। (घ) कञ्चुकिन्! इयं सा मम भगिनी रत्नावली?

1. आयुष्मति, न खलु राजपुत्री रत्नावली त्वमेनामवस्थामुपगता! 2. विलोक्य। 3. इति वसुभूतेरुपरि पतन्ती मोहमुपगता।

वासवदत्ता—(रत्नावलीमालिङ्ग्य) बहिणि ! समस्सस, समस्सस । (क)

राजा—कथमुदात्तवंशप्रभवस्य सिंहलेश्वरस्य विक्रमबाहोरात्मजेयम् !

(क) भगिनि ! समाश्वसिहि, समाश्वसिहि ।

Beng. Trans. দেবি ! এই যে আপনার কথায় সাগরিকাকে এখানে আনিয়াছি।

বাসবদত্তা—(হাসিয়া) আর্য্যপুত্র ! আমার সমস্ত জানা আছে।

বসুভূতি—(সাগরিকাকে দেখিয়া জনান্তিকে) বাভ্রব্য ! এই বালিকা ত ঠিক আমাদের রাজকন্যার ন্যায় দেখিতে !

বাভ্রব্য—অমাত্য, আমারও মনে তাই হয়।

বসুভূতি—(প্রকাশ্যে রাজাকে লক্ষ্য করিয়া) মহারাজ। এই কন্যাটি কোথা হইতে আসিয়াছেন ?

রাজা—মহিষী জানেন।

বসুভূতি—দেবি, এই কন্যাকে কোথা হইতে পাওয়া গিয়াছে ?

বাসবদত্তা—অমাত্য, ইহাকে সাগর হইতে পাওয়া গিয়াছে; তাই বলিয়া অমাত্য যৌগন্ধরায়ণ আমার হস্তে নিক্ষেপ করিয়াছেন। সেই হইতে ইহাকে 'সাগরিকা' বলিয়া ডাকা হয়।

রাজা—(স্বগত) কি ! যৌগন্ধরায়ণ রাখিয়া গিয়াছেন ! তিনি কি আমাকে না জানাইয়া কিছু করিবেন !

বসুভূতি—(জনান্তিকে) বাভ্রব্য ! যেরূপ বসন্তকের কণ্ঠে স্থিত রত্নমালা (আমাদের রত্নমালার) সুসদৃশ, সেইরূপ ইঁহারও সাগর হইতে প্রাপ্তি সুসঙ্গত। সুতরাং নিশ্চয়ই ইনি সিংহলরাজকন্যা রত্নাবলী ! (অগ্রসর হইয়া প্রকাশ্যে) আয়ুষ্মতি ! রত্নাবলি ! রাজপুত্রি ! তুমিও এইরূপ অবস্থায় পতিত হইয়াছ !

সাগরিকা—(বসুভূতিকে দেখিয়া সাশ্রুনেত্রে) এই যে অমাত্য বসুভূতি !

বসুভূতি—হায় ! হায় ! আমি কি মন্দভাগ্য ! (ভূমিতে পতন)

সাগরিকা—হায় ! হায় ! আমি কি মন্দভাগিনী ! হা পিতঃ ! হা মাতঃ ! আপনারা কোথায় ? আমাকে প্রত্যুত্তর দিন। (আপনাকে পাতিত করিলেন ও মোহ)

বাসবদত্তা—(সসম্ভ্রমে) কঞ্চুকিন্ ! এই কি সেই আমার ভগিনী রত্নাবলী !

বাভ্রব্য—দেবি ! হাঁ, ইনিই তিনি।

বাসবদত্তা—(রত্নাবলীকে আলিঙ্গন করিয়া) ভগিনি ! আশ্বস্ত হও, আশ্বস্ত হও।

রাজা—এই কি সেই মহাকুলসম্ভূত সিংহলরাজ বিক্রমবাহুর কন্যা !

Eng. Trans. O Queen ! Here is Ságariká brought in obedience to your words.

Vásava—(Smiling) I am sensible to all these, my lord !

Vasubhuti—(Sees Ságariká and aside) Bábhravya, the damsel is wonderfully like the Princess.

Bábhravya—O Minister ! So it strikes my mind as well.

Vasubhuti—(Aloud to the King) Whence is this maiden, my lord ?

King—The Queen knows everything.

Vasubhuti—O Madam ! Whence is this damsel ?

Vásava—O Minister ! Yaugandharáyana told me that she had been rescued from the sea and then presented her to me. Hence she has been designated 'Ságarika' (The ocean-maid).

King—(To himself) What ! Deposited by Yaugandhará-yana ! Would he do anything without letting me know of it ?

Vasubhuti—(Aside) Bábhravya ! As similar is the necklace in the neck of Vasantaka, so is her rescue from the sea consistent. So she must be Ratnávali, the daughter of Vikramabáhu, the King of Simhala. (Approaching and aloud) Oh, long-lived Princess Ratnávali ! Are you fallen in such a miserable plight !

Ságariká—(Sees Vasubhuti and sheds tears) Ha ! the Minister Vasubhuti !

Vasubhuti—Alas ! Alas ! I am undone, unfortunate as I am. (Falls on the ground)

Ságariká—Alas ! I perish, an ill-fated person that I am ?

Oh my father ! Oh, mother ! Where are you ? Give me reply. (Falls and faints)

Vásava—(In a hurry) Oh chamberlain ! Is this my sister Ratnávali ?

Bábhravya—It is, Madam !

Vásava—(Embracing Ratnávali) Sister ! Be composed.

King—Is this the daughter of Vikramabáhu, born of high family—the sovereign of Simhala !

विदूषकः[1]—रअणावलिं पेक्खिअ पढ़मे एव्व जाणिद[2] मए ण क्खु सामण्णजणस्स ईदिसो परिच्छदोत्ति। (क)

वसुभूतिः—(उत्थाय) राजपुत्रि ! समाश्वसिहि, समाश्वसिहि। नन्वियं ज्यायसी ते भगिनी दुःखमास्ते। तत् परिष्वजस्वैनाम्।

रत्नावली—(समाश्वस्य राजानं तिर्यगवलोक्य स्वगतम्) किदावराहा क्खु अहं देवीए ण सक्कणोमि मुहं दंसिदुं। (इत्यधोमुखी तिष्ठति) (ख)

वासवदत्ता—(सास्रं बाहू प्रसार्य) एहि अदिणिट्ठुरे ! दाणिं पिअबहिणिए ! सिणेहं दंसेहि। (इति कण्ठे गृह्णाति) (ग)

(क) रत्नावलीं प्रेक्ष्य प्रथम एव ज्ञातं मया न खलु सामान्यजनस्य ईदृशः परिच्छद इति।

(ख) कृतापराधा खलु अहं देव्यै न शक्नोमि मुखं दर्शयितुम्।

(ग) एहि अतिनिष्ठुरे ! इदानीं प्रियभगिनि ! स्नेहं दर्शय।

1. (रत्नमालां स्पृष्ट्वा स्वगतम्)
2. पढ़मं ज्जेव्व मए जाणिदं।

(रत्नावली स्खलितं नाटयति[1])

वासवदत्ता—(अपवार्य) अज्जउत्त ! लज्जेमि अहं इमिणा अत्तणो णिसंसत्तणेण । ता लहुं अवणेहि से एदं बंधणं । (क)

राजा—(सपरितोषम्) यथाह देवी । (इति सागरिकाया बन्धनमपनयति[2])

वासवदत्ता—अज्जउत्त ! अमच्चजोअंधराअणेण एत्तिअ कालं दुज्जणीकिदह्मि । जेण जाणंतेण वि ण मे णिवेदिदं । (ख)

(ततः प्रविशति यौगन्धरायणः)

यौगन्धरायणः—

देव्या मद्वचनात् यथामुपगतः[3] पत्युर्वियोगस्तदा[4]

सा देव्यन्यकलत्रसंघटनया दुःखं परं प्रापिता ।

तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः

सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया ॥२०॥

अथवा किं क्रियते ? ईदृशमत्यन्तमाननीयेष्वपि निरनुरोधवृत्ति स्वामिभक्तिव्रतम् । (निरूप्य[5]) अयं देवो महाराजः[6] ! यावदुपसर्पामि । (उपसृत्य) जयतु जयतु देवः । (पादयोर्निपत्य) देव ! क्षम्यतां यन्मयानिवेद्य कृतम्[7] ।

(क) आर्यपुत्र ! लज्जे अहम् अनेन आत्मनो नृशंसत्वेन । तल्लघु अपनय अस्याः इदं बन्धनम् । (ख) आर्यपुत्र ! अमात्ययौगन्धरायणेन एतावत्कालं दुर्जनीकृतास्मि, येन जानतापि न मे निवेदितम् ।

1. (इति कण्ठे गृह्णाति ; रत्नावली स्खलितं नाटयति) 2. (इति तथा करोति) । 3. मद्वचनाद् यदाभ्युपगतः । 4. मया । 5. विलोक्य । 6. अयं देवः । 7. मया देवस्य अनिवेद्य ।

सामान्यजनस्य साधारणजनस्य। कृतापराधा कृतदोषा राज्ञा सह सञ्जातप्रीतित्वाद् इत्यर्थः। अतिनिष्ठुरे एतावत्कालं स्वनामाप्रकटय्य राजान्तःपुरे स्थितत्वात् रत्नावल्याः, निष्ठुरत्वम् इति भावः। देव्या इति। देव्याः वासवदत्तायाः पत्युः वत्सराजात् इत्यर्थः। वियोगः विरहः मद्वचनात् मम वचनमवलम्ब्य प्रथां प्रसिद्धिम् उपगतः। मया सागरिका वासवदत्तासमीपे न्यस्ता। तस्यां सागरिकायां राज्ञः सञ्जातप्रीतित्वात् तदेकमनस्कतया च वासवदत्तायाः वत्सराजात् सर्व्वथा विरहः सञ्जात एव इति यौगन्धरायणस्य आशयः। सा देवी वासवदत्ता अन्यकलत्रसंघटनया अन्यत् अपरं यत् कलत्रं स्त्री तया राज्ञः संघटनया संयोगेन सागरिकया इत्यर्थः। सा वासवदत्ता परं भृशं दुःखं प्रापिता विषयीकृता। इदानीं तस्याः वासवदत्तायाः अयं प्रभोः वत्सराजस्य जगत्स्वामित्वलाभः जगति सार्व्वभौमनृपतेः पदलाभः सागरिकाविवाहेनेत्यर्थः। प्रीतिम् आनन्दं करिष्यति इति सत्यं तथापि प्रीत्युत्पत्तौ अपि लज्जया वदनं दर्शयितुं न शक्नोमि राजानुमतिमगृहीत्वा एव मया अभिप्रेतस्य सम्पादितत्वादित्यर्थः ॥२०॥ अत्यन्तमाननीयेषु अत्यन्तसत्कारणीयेषु प्रभुष्वित्यर्थः। स्वामिभक्तिव्रतम् प्रभुभक्तिनियमः निरनुरोधवृत्ति अनुरोधस्य छन्दानुवर्त्तनस्य वृत्तिः कार्य्यं वर्त्तनं निर् नास्ति अनुरोधवृत्तिः यस्मिन् तत्। स्वामिहितार्थं क्रियमाणे कार्य्ये क्वचित् कदाचिद् वा प्रभोः चित्तवृत्तेः अननुगमनं न दोषाय इति भावः।

Prose order. तदा मद्वचनात् देव्याः पत्युः वियोगः प्रथाम् उपगतः ; सा देवी अन्यकलत्रसंघटनया परं दुःखं प्रापिता ; अयं प्रभोः जगत्स्वामित्वलाभः तस्याः प्रीतिं करिष्यति (इति) सत्यं ; तथापि लज्जया वदनं दर्शयितुं नो शक्नोमि ॥२०॥

Beng. Trans. বিদূষক—(স্বগত) রত্নাবলী দেখিয়াই আমি প্রথমে মনে বুঝিতে পারিয়াছিলাম যে ইহা সাধারণ লোকের অলঙ্কার হইতে পারে না।

বসুভূতি—(উঠিয়া) রাজপুত্রি! আশ্বস্ত হউন, আশ্বস্ত হউন। এই যে আপনার জ্যেষ্ঠা ভগিনী (মনে) দুঃখ পাইতেছেন। ইঁহাকে আলিঙ্গন করুন।

রত্নাবলী—(আশ্বস্ত হইয়া রাজাকে তির্য্যগ্‌ভাবে অবলোকন করতঃ স্বগত) আমি অপরাধ করিয়াছি। (সেইজন্য) দেবীর নিকট মুখ দেখাইতে পারিতেছি না। (অধোমুখে অবস্থান)

বাসবদত্তা—(সজলনেত্রে বাহুপ্রসারণ করিয়া) অতিনিষ্ঠুরে! ইদানীং আমার প্রিয়-ভগিনি! এস, স্নেহ প্রদর্শন কর। (কণ্ঠালিঙ্গন)

(রত্নাবলীর পদস্খলন)

বাসবদত্তা—(জনান্তিকে) আর্য্যপুত্র ! আমি নিজের নৃশংসতার জন্য অত্যন্ত লজ্জিত হইতেছি। এখন শীঘ্রই ইহার বন্ধন খুলিয়া দিন।

রাজা—(পরিতোষের সহিত) দেবী যাহা বলেন। (সাগরিকার বন্ধনাপনয়ন)

বাসবদত্তা—আর্য্যপুত্র ! অমাত্য যৌগন্ধরায়ণ এতাবৎকাল আমাকে দুর্জ্জন করিয়াছেন ; যেহেতু তিনি নিজে জানিয়াও আমাকে জানান নাই।

(যৌগন্ধরায়ণের প্রবেশ)

যৌগন্ধরায়ণ—আমার কথামত দেবী বাসবদত্তার পতিবিরহ প্রসিদ্ধি লাভ করিয়াছে। অন্য স্ত্রীলোকের সহিত (মহারাজের) সংসর্গহেতু দেবী অনেক দুঃখও পাইয়াছেন। মহারাজের এই জগতের প্রভুত্বলাভ এখন তাঁহার (বাসবদত্তার) আনন্দের কারণ হইবে সত্য ; কিন্তু তথাপি আমি লজ্জায় মুখ দেখাইতে পারিতেছি না ॥২০॥

অথবা, কি করা যায় ? প্রভুভক্তি-ব্রত বিদ্যমান থাকিলে অত্যন্ত মাননীয় ব্যক্তিগণের মতানুযায়ী কার্য্য না করিলেও চলে (অর্থাৎ মাননীয় ব্যক্তিগণের মতানুযায়ী কার্য্য না করিলেও কোন দোষের হয় না ; যেহেতু সেইরূপ লঙ্ঘন প্রভুভক্তিমূলক)। এখন অগ্রসর হই। (অগ্রসর হইয়া) মহারাজের জয় হউক ! (পদতলে পড়িয়া) মহারাজ, আপনাকে না জানাইয়া যাহা কিছু করিয়াছি, তজ্জন্য আমাকে ক্ষমা করুন।

Eng. Traps. Jester—(Aside) At the very first sight of the necklace I came to the conclusion that this was a property of no ordinary person,

Vasubhuti—(Rising) Oh Princess ! Be composed. See your elder sister grieves ! So embrace her (and console).

Ratnávali—(Becomes composed and looking at the King askance—aside) I have given offence to her. I cannot look her in the face again. (Looks down)

Vásava—(Holding out her hands—with tears) Come hither, Oh unrelenting girl ! Come now, my endeared sister ! Be affectionately disposed towards me. (Clasps her round the neck)

(Ratnávali gesticulates stumbling)

Vásava—(Aside) My lord ! I am ashamed of my cruel nature. Quickly undo these bonds about her (person).

King—(With joy) As Your Ladyship says. (Removes the bonds of Ságariká)

Vásava—My lord, Yaugandharáyana, the minister, has made me wicked so long, as he, knowing even the truth himself, did not let me know of it.

(Enter Yaugandharáyana)

Yaugandha.—It is due to my words that the (news of) seperation of the Queen from her husband has been so current (prominent). She has also been subjected to the utmost suffering due to his (King's) union with another wife. Though the attainment of the paramount monarchy of her husband will please her now, yet through shame I am not able to show my face (to her). 20.

Or, what can be done ? Such a vow of fidelity towards one's master entails the attitude of disobeying (not following the humour of) even very respectable persons. (Looking) Here is His Majesty. I shall approach him. (Approaching) Glory to Your Majesty ! (Falling at his feet) Please excuse, Your Majesty, what I have done without informing you.

राजा—[1]कथय किमनिवेद्य कृतम् ।

यौगन्ध—करोत्वासनपरिग्रहं देवः । सर्व्वं विज्ञापयामि ।

(सर्व्वे राज्ञा सह यथास्थानमुपविशन्ति)

यौगन्ध—देव ! श्रूयताम् । येयं सिंहलेश्वरस्य दुहिता सा सिद्धेनादिष्टा—यथा योऽस्याः पाणिग्रहणं करिष्यति स सार्व्व-

1. यौगन्धरायण, तत् कथय किमनाख्याय त्वया कृतम् ।

भौमो राजा भविष्यति। ततस्तत्प्रत्ययादस्माभिः [1]स्वामिनोऽर्थे बहुशः प्रार्थ्यमानेनापि सिंहलेश्वरेण देव्या वासवदत्तायाश्चित्तखेदं परिहरता यदा न दत्ता—

राजा—तदा किम् ?

यौगन्ध—(सलज्जम्) तदा लावाणकेन वह्निना देवी दग्धेति प्रसिद्धिमुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः।

राजा—यौगन्धरायण ! ततः परं श्रुतं मया। अथेयं देवीहस्ते किमित्यनुचिन्त्य स्थापिता ?

विदूषकः—भो [2]एदस्स अभिप्पाओ मया जाणिदो। अणाचक्खिदं वि एदं जाणीअदि एव्व जह अंतेउरगदं एदं जाव अंतेउरगदो देवो सुहेण पेक्खिस्सदि। (क)

राजा—यौगन्धरायण ! [3]गृहीतस्तेऽभिप्रायो वसन्तकेन ?

यौगन्ध—यदाज्ञापयति देवः।

राजा—ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव ?

यौगन्ध—अन्यथान्तःपुरे बद्धायाः अस्याः कुतो देवेन दर्शनम् ? अदृष्टायाश्च वसुभूतेः कुतः परिज्ञानम् ? (विहस्य) परिज्ञातायाश्च भगिन्याः सम्प्रति यथा करणीयं तत्र देवी प्रमाणम्।

(क) भोः, एतस्य अभिप्रायः मया ज्ञातः। अनाख्यातमपि एतद् ज्ञायते एव यथा अन्तःपुरगतां एतां यावद् अन्तःपुरगतो देवः सुखेन प्रेक्षिष्यते।

1. स्वाम्यर्थम्। 2. भो अणाचक्खिदं वि एदं जाणीअदि जधा अन्तेउरगदा सुहेण दे णअणपधं गमिस्सदित्ति। 3. गृहीताभिप्रायोऽसि।

वासवदत्ता—(सस्मितम्) अज्ज अमच्च ! फुडं ज्जेव्व किं ण भणासि जह अज्जउत्ते पडिवादेहि रअणावलिं त्ति। (इति रत्नावलीं स्वकीयैराभरणैरलङ्कृत्य हस्ते गृहीत्वा राजानमुपसृत्य[1]) देव ! पडिच्छ एदं रअणावलिं। (क)

राजा—(सहर्षं हस्तौ प्रसार्य) को देव्याः प्रसादो न बहुमन्यते ? (इति सागरिकां गृह्णाति)

वासवदत्ता—अज्जउत्त ! दूरे क्खु एदाए [2]णादिउलं। ता तह करेदु जह बंधुजणं ण सुमरेदि। (इति समर्पयति) (ख)

राजा—यथाज्ञापयति देवी।

विदूषकः—(सहर्षं नृत्यति) ही ही भो ! जअदु जअदु भवं ! पुहवी क्खु दाणिं हत्थे गदा पिअवअस्सस्स। (ग)

(क) आर्य्य अमात्य ! स्फुटमेव किं न भणसि—यथा आर्य्यपुत्रे प्रतिपादय रत्नावलीमिति। देव ! प्रतीच्छ एतां रत्नावलीम्। (ख) आर्य्यपुत्र ! दूरे खलु एतस्याः ज्ञातिकुलम्। तत् तथा करोतु यथा बन्धुजनं न स्मरति। (ग) ही ही भोः ! जयति जयति भवान् ! पृथिवी खलु इदानीं हस्ते गता प्रियवयस्यस्य।

Beng. Trans. রাজা—বলুন, আপনি আমাকে না জানাইয়া কি করিয়াছেন ?
যৌগন্ধ—মহারাজ ! আসন পরিগ্রহণ করুন। আপনাকে সমস্ত জানাইতেছি।

(সকলের রাজার সহিত যথাস্থানে উপবেশন)

যৌগন্ধ—মহারাজ শ্রবণ করুন। সিংহলরাজের কন্যা সিদ্ধকর্ত্তৃক আদিষ্ট হইয়াছিলেন যে যিনি ইঁহার পাণিগ্রহণ করিবেন, তিনি সার্ব্বভৌম রাজা হইবেন। আমরাও

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1. राजा—(विहस्य) परिज्ञातायाय भगिन्या...तथा देवी प्रमाणम्। वास—अज्जउत्त ! फुडं ज्जेव्व......जह पडिवादेहि मए रअणावलिं त्ति। विदू—भोदि ! सुट्ठु तुए जाणिदो पिअवअस्सस्स अभिप्पाओ। वास—(हस्तौ प्रसार्य) एहि रअणावलि एहि, दाणिं किंपि दे मे बहिणिआअणुरूवं होदु। (इति रत्नावलीं स्वकीयैराभरणैः ......etc.) 2. पिदुउलं।

তাঁহাদের (সিদ্ধদের) কথায় বিশ্বাস স্থাপন করিয়া প্রভুর জন্য বহুবার সিংহলেশ্বরের নিকট রত্নাবলীকে প্রার্থনা করিলেও, সিংহলেশ্বর দেবী বাসবদত্তার মনোদুঃখ এড়াইবার জন্য (রত্নাবলীকে) যখন দিলেন না--

রাজা—তারপর কি হইল ?

যৌগন্ধ—(সলজ্জভাবে) তখন লাবাণক গ্রামে দেবী বাসবদত্তা অগ্নিতে দগ্ধ হইয়াছেন এই প্রবাদ প্রচার করিয়া তাঁহার (সিংহলেশ্বরের) নিকট বাভ্রব্যকে প্রেরণ করা হইল।

রাজা—যৌগন্ধরায়ণ ! তারপর আমি শুনিয়াছি। দেবী বাসবদত্তার হস্তে রত্নাবলীকে কি চিন্তা করিয়া স্থাপিত করিয়াছিলেন ?

বিদূষক--আমি ইঁহার অভিপ্রায় জানিয়াছি। না বলিলেও এইরূপ জানা যাইতেছে যে অন্তঃপুরস্থিতা তাঁহাকে (রত্নাবলীকে) মহারাজ অন্তঃপুরে যাইয়া সহজেই দেখিতে পাইবেন।

রাজা—যৌগন্ধরায়ণ ! বসন্তক আপনার অভিপ্রায় ঠিক বুঝিতে পারিয়াছে ত ?

যৌগন্ধ—মহারাজ যাহা বলেন !

রাজা—আমার মনে হয় ঐন্দ্রজালিকের ব্যাপারও আপনার কৌশল-প্রয়োগ !

যৌগন্ধ—তাহা না হইলে অন্তঃপুরে আবদ্ধা ইঁহার (রত্নাবলীর) সহিত মহারাজের সাক্ষাৎকার কিরূপে সম্ভবপর হইত ? বসুভূতিই বা না দেখিয়া কিরূপে ইঁহাকে চিনিতেন ? (হাসিয়া) ভগিনীর সহিত পরিচয় হইবার পর এখন যাহা কর্তব্য তদ্বিষয়ে দেবীই প্রমাণ।

বাসবদত্তা—(সহাস্যে) আর্য্য অমাত্য। পরিষ্কার করিয়া বলিতেছেন না কেন যে, আর্য্যপুত্রকে রত্নাবলী সমর্পণ করুন। (রত্নাবলীকে স্বকীয় আভরণ দ্বারা অলঙ্কৃত করিয়া হস্তগ্রহণপূর্ব্বক রাজার নিকট অগ্রসর হইয়া) মহারাজ ! এই রত্নাবলীকে গ্রহণ করুন।

রাজা—(সহর্ষে হস্ত প্রসারিত করিয়া) দেবীর কোন্ অনুগ্রহকে না আদরের সহিত গ্রহণ করা হয় ? (সাগরিকাকে গ্রহণ)

বাসবদত্তা—আর্য্যপুত্র ! ইঁহার জ্ঞাতিকুল দূরে রহিয়াছেন। আপনি এইরূপ আচরণ করিবেন যাহাতে এ অবস্থায় বন্ধুজনকে সে (রত্নাবলী) স্মরণ না করে।

রাজা—দেবীর যাহা আদেশ।

বিদূষক—(সহর্ষে নৃত্য করিয়া) হা হা ! ভোঃ, আপনার জয় হউক ! এখন সত্যই সমগ্র পৃথিবী প্রিয়বয়স্যের হস্তগত হইল।

Eng. Trans. King—Let me know what you have done without my knowledge.

Yaugandha.—Please Your Majesty, be seated, and I shall relate to you everything. The daughter of the King of Simhala was prophesied by the Siddhas that he who would marry her would be a paramount monarch. We, too, having confidence in that, applied on behalf Your Majesty, to the King of Simhala, who with the object of avoiding the mental uneasiness of the Queen, was unwilling to give her (Ratnávali) (in marriage with you)--

King --What then ?

Yaugandha.—(Bashfully) Then a rumour was set a-foot that the Queen had been burnt in the fire of Lávánaka and Bábhravya was sent to him (the King of Simhala).

King—Oh Yaugandharáyana ! I have heard what ensued. But with what object in view, did you place her in the hands of the Queen ?

Jester—Oh, I can guess his object. It can be guessed easily, even untold, that Your Majesty when present in the inner apartment would see her there in the harem easily.

King—Oh Yaugandharáyana ! Has not your object been guessed correctly by Vasantaka ?

Yaugandha.—As Your Majesty says.

King—I think you had some concern in the affairs of the conjuror also ?

Yaugandha.—Otherwise how could Your Majesty catch sight of her (Ratnávali) imprisoned in the inner apartment ? And how else could Vasubhuti recognize her without seeing her ? (Laughing) Now, when the sister has been recognized, Her Majesty is the sole authority as to what would be done next.

Vasava.—(Smiling) Worthy Minister ! Why don't you say

clearly that Ratnávali should be given to my husband. (Decorating Ratnávali with her own ornaments and approaching the King) My lord ! Accept this Ratnávali.

King—(Stretching out his hand with joy) What favour of the Queen is not prized most ! (Takes Ságariká by hand)

Vásava.—My lord ! Her relatives are far away from her. So treat her in a manner that she may never have occasion to remember them (with longing).

King—As Your Majesty commands.

Jester.—(Dances with joy) Ha ! Ha ! Ah ! Victory to you ! The whole world is now in the possession of my dear friend.

वसुभूतिः—[1]राजपुत्रि ! वासवदत्तां प्रणामेनार्चय ।

(रत्नावली तथा करोति)

बाभ्रव्यः—[2]देवि ! स्थाने देवीशब्दमुद्वहसि !

(वासवदत्ता रत्नावलीमालिङ्ग्य देवीशब्देन प्रसादं करोति)

बाभ्रव्यः—इदानीं सफलपरिश्रमः संवृत्तः ।

यौगन्ध—देव ! तदुच्यतां किं ते भूयः प्रियमुपकरोमि ?

राजा—किमतःपरमपि प्रियमस्ति ! यतः—

नीतो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले

सारं सागरिका [4]तथा च भुवनप्राप्त्येकहेतुः प्रिया ।

देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः

किं नास्ति त्वयि सत्यमात्यवृषभे यस्मै करोमि स्पृहाम्[5] ॥२१॥

तथापीदमस्तु—

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1. आयुष्मति, स्थाने देवीशब्दमुद्वहसि ! 2. न दृश्यते क्वचित् । 3. इदानीं सफलपरिश्रमोऽस्मि संवृत्तः । 4. ससागरमहीप्राप्त्येकहेतुः । 5. कि नामास्ति विधेयमत्र भुवने यस्मिन् करोमि स्पृहाम् ?

(भरतवाक्यम्)

उर्व्वीमुद्दामसस्यां जनयतु विसृजन् वासवो वृष्टिमिष्टा-
मिष्टैस्त्रैविष्टपानां विदधतु विधिवत् प्रीणनं विप्रमुख्याः।
आकल्पान्तं च भूयात् समुपचितसुखः सङ्गमः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्ज्जया वज्रलेपाः ॥२२॥

(इति निष्क्रान्ताः सर्व्वे)

इति ऐन्द्रजालिको नाम चतुर्थोऽङ्कः

॥ अवसिता रत्नावली नाटिका ॥

नीत इति। विक्रमबाहुः सिंहलराजः आत्मसमतां आत्मतुल्यतां परिणयसम्बन्धेन इत्यर्थः। नीतः प्रापितः। उर्व्वीतले भूतले सारं रत्नभूता भुवनप्राप्त्यै कहेतुः समग्र-पृथिवीलाभस्य एकैव कारणभूता प्रिया इयं सागरिका प्राप्ता। देवी वासवदत्ता भगिनी-लाभात् सागरिकालाभात्। वासवदत्तायाः मातुलस्य सिंहलेश्वरस्य कन्या रत्नावली वासव-दत्तायाः भगिनीत्यर्थः। प्रीतिम् उपागता प्राप्ता। कोशलाः जिताः। त्वयि अमात्यवृषभे मन्त्रिश्रेष्ठे यौगन्धरायणे इत्यर्थः, सति विद्यमाने किं नास्ति यस्मै स्पृहां वासनां करोमि ? सर्व्वमेव मम वर्त्तते येभ्यः स्पृहयामीत्यर्थः ॥२१॥ उर्व्वीमिति।, वासवः इन्द्रः इष्टाम् अभीप्सिताम् प्रचुराम् इत्यर्थः। वृष्टिं विसृजन् वर्षन् उर्व्वीं पृथिवीम् उद्दामसस्यां उद्दामं बन्धरहितं प्रभूतम् इति यावत् सस्यं धान्यं यस्यां ताम् प्रभूतधान्यसम्पन्नां जनयतु करोतु। विप्रमुख्याः ब्राह्मणश्रेष्ठाः त्रैविष्टपानां त्रिविष्टपः स्वर्गः तत्र भवाः त्रैविष्टपाः देवाः तेषाम् इष्टैः यज्ञैः विधिवत् प्रीणनं तोषणं विदधतु कुर्व्वन्तु, आकल्पान्तं कल्पावसानपर्य्यन्तं समुपचितसुखः समुपचितं सम्यक् परिवर्द्धितं सुखं यस्मिन् सः सज्जनानां साधूनाम् सङ्गमः संसर्गः भूयात्। वज्रलेपाः वज्रस्य लेप इव लेप यासां ताः वज्रवत् कर्कशाः दुर्ज्जयाः जेतुमशक्याः पिशुनजनगिरः पिशुनाः खलाः ये जनाः तेषां गिरः वाक्यानि निःशेषं सम्यक् शान्तिं यान्तु। अत्र तत्रभवता कविना श्रीहर्षदेवेन शास्त्राणि मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च प्रथन्ते इति महाभाष्यकारोक्त्या अस्य श्लोकस्य प्रथमे पादे प्रभूतशस्य-प्रार्थनद्वारेण प्रजानां समृद्धिः काम्यते। तथा द्वितीयपादे विप्राणां स्वास्थ्यलाभद्वारेण

तै: विप्रै: दैवप्रीणनकर्म्माचरणादिभि: चित्तविशुद्ध्यर्ज्जनं याच्यते। ततश्च आकल्पान्तं सुखकरस्वेच्छनलक्ष्मदादैश्व रसरूपब्रह्मानन्द प्राप्ति: प्रार्थ्यते। इत्याशय: ॥२१॥

इति ऐन्द्रजालिकी नाम चतुर्थोऽङ्कः

॥ अवसिताव श्रीहर्षदेवस्य कृतिरियं रत्नावली नाम नाटिका ॥

Prose order. विक्रमबाहु: आत्मसमतां नीत:, तथाच उर्व्वीतलै सारं भुवनप्राप्त्येकहेतु: इयं प्रिया सागरिका प्राप्ता। देवी च भगिनीलाभात् प्रीतिम् उपागता, कोशला: जिता: ; त्वयि अमात्यवृषभे सति किं तत् नास्ति यस्मै स्पृहां करोमि ? ॥२१॥

वासव: इष्टां वृष्टिं विसृजन् उर्व्वीम् उद्दामसस्यां जनयतु ; विप्रमुख्या: विधिवत् इष्टै: त्रिविष्टपानां प्रीणनं विदधतु। सज्जनानां समुपचितसुख: सङ्गम: आकल्पान्तं च भूयात् ; दुर्ज्जया: वज्रलेपा: पिशुनजगिर: नि:शेषं शान्तिं यान्तु ॥२२॥

Beng. Trans. বসুভূতি—রাজপুত্রি ! বাসবদত্তাকে প্রণামের দ্বারা অর্চ্চিত কর।

(রত্নাবলী তাহাই করিলেন)

বাভ্রব্য—দেবি ! যথার্থই আপনি 'দেবী' শব্দ গ্রহণ করিয়াছেন।

(বাসবদত্তা রত্নাবলীকে আলিঙ্গন করিয়া 'দেবী'শব্দের দ্বারা রত্নাবলীকে সম্মানিতা করিলেন)

বাভ্রব্য—এখন পরিশ্রম সফল হইল।

যৌগন্ধ—মহারাজ ! বলুন আপনার আর কি প্রিয় কার্য্য সাধন করিব ?

রাজা—ইহার পর কি আরও প্রিয়কার্য্য করিবার আছে ! যেহেতু—

রাজা বিক্রমবাহুকে নিজের তুল্য (পদগৌরবে) করিয়া লইয়াছি। পৃথিবীর সারভূতা সকলভুবনপ্রাপ্তির (সার্ব্বভৌম-পদপ্রাপ্তির) একমাত্র কারণ এই সাগরিকাকে প্রিয়ারূপে পাইয়াছি। ভগিনীলাভে দেবী বাসবদত্তা প্রীতিলাভ করিয়াছেন। কোশল রাজ্য জয় করা হইয়াছে ; আর আপনার মত অমাত্যশ্রেষ্ঠ থাকিতে এমন কি জিনিষ নাই যাহা আমি আকাঙ্ক্ষা করিতে পারি ? ॥২১॥

তথাপি—ইহাই হউক,—

(ভরতবাক্য)

ইন্দ্র অভিমতরূপ বৃষ্টিপাত করিয়া পৃথিবীকে শস্যপূর্ণা করুন। দ্বিজশ্রেষ্ঠগণ যথাবিধি

যজ্ঞের দ্বারা দেবতাগণের প্রীতিবিধান করুন। সাধুব্যক্তিগণের সংসর্গ সুখবৃদ্ধিকরতঃ কল্পান্তস্থায়ী হউক; এবং দুর্জ্জন ব্যক্তিগণের বজ্রতুল্য কঠোর দুর্জ্জয় কর্কশবাক্য নিঃশেষরূপে প্রশমিত হউক।২২।

(সকলে নিষ্ক্রান্ত)

ঐন্দ্রজালিকনামে চতুর্থ অঙ্ক সমাপ্ত

॥ শ্রীহর্ষকৃত রত্নাবলী-নাটিকা সমাপ্ত ॥

Eng. Trans. Vasubhuti—Princess, pay respectful reverence to Vásavadattá.

(Ratnávali does so)

Bábhravya—Madam, you justly possess the title of 'Queen'.

(Vásavadattá embraces Ratnávali and addresses her with the title of 'Queen').

Bábhravya—Now our troubles are crowned with success.

Yaugandha.—Your Majesty, what else can we perform to please you ?

King.—Is there anything else still to be performed for my delight ? Since—

Vikramabáhu has been made my own relation (lit : raised to a status equal to my own) ; beloved Ságariká, the quintessence of the world, the cause of universal sovereignty, has been obtained, and Queen (Vásavadattá) rejoices to find a sister (in her), and the Kosalas are subdued. Moreover, when there are you the best of the ministers, what other object can there be in the world, for which I could entertain a wish ? 21.

Yet, let this alone be my prayer—

May Indra with plentiful showers render the earth bountiful of grain ; may the best of the Bráhmanas satisfy the gods (lit : heavenly beings) with due performance of sacrifices ; may

the extremely blissful association of the pious last until the end of the Kalpas (Cycles); and may the appalling and adamantine blasphemes of the wicked be silenced for ever ! ! ! 22.

(All exeunt)

[Here ends the Fourth Act entitled "The Conjuror."]

Here ends the Minor Drama Ratnavali Natika composed by Lord Shri Harsha Deva.

॥ शुभमस्तु ॥



RATNAVALI

ACT IV

Notes

The action of Act IV takes place in the Royal Palace of Vatsa. The Act is based upon the workings of विमर्श (अवमर्श) सन्धि and निर्वहण सन्धि ; since in the Nátiká, अवमर्शसन्धि is very brief. (See Critical Remarks and Appendix). Here in the Interlude, Susangatá entering in a dejected mood relates the deplorable fate of Ságariká who, after the incident related in Act III, has been taken to some unknown destination by the enraged Queen with a rumour that she has been sent to Ujjayini, the capital of the kingdom of Vásavadattá's father. Susangatá carries out the request of Ságariká who handed over her jewel-necklace (Ratnávali) to be given to some worthy Bráhmana when she was going to meet some terrible fate. This Jewel-necklace being handed over to Vasantaka is worn by him at the request of the King himself. It becomes a sort of help for the the Simhalese minister Vasubhuti to recognize the Princess Ratnavali.

P. 317. लज्जालुके—सम्बोधन of लज्जालुका। लस्ज् + आलुच् (शीलार्थे) + क (स्वार्थे) + टाप् स्त्रियाम् ।

सौम्यदर्शने—सम्बोधन of सौम्यदर्शना। सौम्यं दर्शनं यस्याः (बहु) सा। सौम्य means 'beautiful.'—'सौम्यो ज्ञे यस्त्रिष्वनुग्रे मनोज्ञे सोमदैवते'—मेदिनी ।

उदारशीले—Of magnanimous character ; उदारं शीलं यस्याः (बहु) सा । "उदारो दातृमहतोः"—अमरः । "शीलं स्वभावे सद्वृत्ते"—अमरः ।

P. 318. N.B. अत्याहितम्—A great calamity. अतीव आधीयते अस्मिन्

(what puts excessive strain on the mind) इति अति – आ + धा + क्त कर्म्मणि। "अत्याहितं महाभीतिः कर्म्म जीवानपेक्षि च"—अमरः। जीवानपेक्षि कर्म्म means "the deed that carries risk of life." अत्याहितम् is adjectively used to किमपि।

तपस्विनी—Deserving compassion i. e., poor, wretched.

अर्द्धरात्रे—भावे ७मी ; रात्रेः अर्द्धम् (एकदेशीतत्) by the rule "अर्द्धं नपुंसकम्"। रात्रि becomes रात्र—"रात्राह्नाहाः पुंसि"। अर्द्ध = exact half.

P. 319. अतिनिर्घृणम्—Very carefully ; निर् (नास्ति) घृणा यस्मिन् यथा स्यात् तथा (बहु) ; अतिशयेन निर्घृणम् (प्रादितत्)। घृणा means करुणा according to अमर।

P. 322. महाभिजनसमुत्पन्नया—महान् अभिजनः (कर्म्मधा) तस्मिन् समुत्पन्ना (७मीतत्) तया। अभिजन means 'family.' "अभिजनः कुले कुलध्वजे जन्मभूम्याम्"—हेमचन्द्रः।

Pp. 324-25. Shloka 1. In this stanza the King means to say that the angry Queen was not to be pacified by any means so long as she maintained her pent-up anger ; but as soon as she gave vent to her feelings by weeping, her anger abated. Outward expression lessens (to a great extent) the tyranny of unexpressed feelings. Cf. : "पूरोत्पीडे तडागस्य परीवाहः प्रतिक्रिया। शोकक्षोभे च हृदयं प्रलापैरेव धार्य्यते"—उत्तरचरिते III. 1.

सव्याजैः—Full of pretexts (excuses). व्याजेन सह विद्यमानाः (बहु) तैः। व्याज means pretext—"व्याजोऽपदेशो लक्ष्यं च"—अमरः।

N. B. In order to create confidence in the mind of the Queen regarding the faithful nature of his love, the King has to swear to her with a play of tricks that he is not in love with any other woman.

चित्तानुवृत्त्या—करणे ३या ; चित्तस्य अनुवृत्तिः (६ष्ठीतत्) तया । अनुवृत्ति means अनुगमन i. e., humouring.

प्रत्यासत्तिम्—Proximity, nearness; hence favourable disposition. प्रति - आ + सद् + क्तिन् ।

N. B. The Queen's anger was pacified by itself, when she eased her suppressed feelings by means of weeping.

The metre is शार्दूलविक्रीड़ितम् । The figure of speech is समाधि, as the effect (pacification of anger) has been produced by some other cause, that is, weeping, swearing etc.

"समाधिः सुकरं कार्य्यं कारणान्तरयोगतः" का: प्र: १०।१२५

Ch. of voice—...उपागतया......देव्या (प्रत्यासत्तिरुपगता देव्या)...रुदती सा कोपम् अपनीतवती ॥१॥

P. 325. Shloka 2. अम्भोजगर्भ etc.—अम्भसि जायते इति (उपपदतत्) तस्य गर्भः (६ष्ठीतत्) तद्वत् सुकुमारा (उपमानकर्म्मधा) तादृशी तनुः यस्याः (बहु) सा । अम्भोज means पद्म ।

प्रथमरागघने—Adj. to कण्ठग्रहे । Deep with first love. प्रथमः रागः (कर्म्मधा) तद्वत् घनः (उपमानकर्म्मधा) तस्मिन् । रञ्ज् + घञ् = रागः, love.

कण्ठग्रहे—Embrace. कण्ठस्य ग्रहः (६ष्ठीतत्) तस्मिन् ।

विलीय—Melting.

N. B. The King means to say that his beloved Ságariká being embraced with the warmth of first love, has, as it were, melted away and has found her way to his heart through the space made by the arrows of Cupid, that is, he is in a distracted condition owing to his heart being in a lovelorn condition without Ságariká.

सद्यःपतन्मदनमार्गण etc.—करणे ३या । सद्यः पतन्तः (सुप्सुपा) मदनस्य मार्गणाः (६ष्ठीतत्) सद्यः पतन्तः मदनमार्गणाः (कर्म्मधा) तेषां रन्ध्राणि (६ष्ठीतत्)

तेषां मार्गाः (६ष्ठीतत्) तैः । मार्गण means "arrow"—"कलम्बमार्गणशराः"—अमरः ।

The metre is वसन्ततिलकम् । The figure of speech is उत्प्रेक्षा ।

Ch. of voice—...तन्वा......अमुया...मन्यते......प्रियतमया......प्रविष्टया (भूयते or, हृदयं प्रविष्टम्) ॥२॥

विश्रामस्थानम्—विश्रामस्य स्थानम् (६ष्ठीतम्); the form विश्राम is erroneous according to Pánini. The proper form is विश्रम । The unjustifiability of the form is referred to in काशिका—"सूर्य-विश्रामभूमिरित्येवमादिकं प्रयोगम् अन्याय्यमेव मन्यते इति" ।

निर्भरोत् etc.—निर् निःशेषेण भरः यस्यां सा (बहु) निर्भरा उत्कण्ठा (कर्मधा) तेन परिक्षामः (३यातत्) तम् । परि – क्षै + क्त = परिक्षामः, emaciated; cf. "एवमुत्सुकोऽपि प्रियदर्शनो देवः"—Shákuntala, VI.

P. 329. Sl. 3. अदक्षिणम्—Not generous. न दक्षिणः (नञ्तत्) तम् । "दक्षिणे सरलोदारौ"—अमरः ।

N. B. The King says so because he could not yet follow Ságariká to her fate, inspite of his hearing that something calamitous has happened to his beloved.

मूषिताः—Deprived; मुष् (to steal) + कर्मणि क्त । Conj. मुष्णाति etc. (क्र्यादि) ।

The metre is वसन्ततिलक । The figure of speech is दीपक mingled with काव्यलिङ्ग ।

P. 330. निरनुरोधिता—The state of being in want of regard. निर् – अनु + रुध् + णिनि स्त्रियामीप् = निरनुरोधिनी, तस्याः भावः इति निरनुरोधिनी + तल् (भावे) + टाप् स्त्रियाम् ।

Sl. 4. In this shloka the King observing the jewel-necklace offered by Vidushaka, means to say that the necklace

is of the same deplorable fate as his own body. The King had the embrace of Ságariká and lost her at last. Similarly the necklace which Ságariká used to wear in her neck was separated from the touch of her body. In this respect the necklace and the body of the King being of the same fate, the King is getting much consolation from the necklace of his beloved, as one of the two ill-fated friends consoles the other.

कण्ठाश्लेषम्—Embrace in the neck. कण्ठस्य आश्लेषः (६ष्ठीतत्) तम्। आ – श्लिष् + घञ् = आश्लेषः, embrace.

तुल्यावस्था—Adj. to सखी। तुल्या अवस्था यस्याः (बहु) सा।

आश्वास्यते—Is consoled ; आ – श्वस् + णिच् + लट् ते कर्म्मणि।

The metre is अनुष्टुप् and the figure of speech is उपमा।

Ch. of voice—......प्रभ्रष्टा इयं तुल्यावस्थां सखीमिव इमां तनुम् आश्वासयति ॥४॥

धृतिम् etc.—Will have patience. धृति means patience—"धृतिर्योगान्तरे धैर्ये धारणाध्वरतुष्टिषु"—विश्वः।

P. 334. अहोभिः—अपवर्गे तृतीया।

अनेककरि etc.—Adj. बलसमूहेन। न एकम् अनेकम्। करिणश्च तुरगाश्च पत्तयश्च इति करितुरगपत्ति (समाहारद्वन्द्वः) by the rule "द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्". इति क्लीवलिङ्ग एकवचनम्। अनेकं करितुरगपत्ति (कर्म्मधा) तेन दुर्निवारः (३यातत्) तेन।

अवष्टभ्य—Besieging. अव – स्तम्भ् + ल्यप्। Conj. स्तभ्नाति etc. (क्र्यादि)।

समावासयितुम्—To encamp. सम् – अव + वास (to sit) + णिच् + तुम्।

हास्तिकप्रायम्—Adj. to आत्मसैन्यम्। हस्तिनां समूहः इति हास्तिकम् हस्ती + ठक् by the rule "अचित्तहस्तिधेनोष्ठक्"। प्रायेण हास्तिकम् (३यातत्) or

कालिकं प्राय: यस्मिन् (बहु)। प्र – अय् (to go) + घञ = प्राय: full of. "प्रायो मरणानशने मृत्यौ बाहुल्यतुल्ययो:"—मेदिनी।

सज्जीकृतवान्—Made ready. सज्ज – च्वि + कृ + क्तवतु।

Pp. 334-35. Sl. 5. In this shloka Vijayavarman describes how Rumanván the general of the King of Vatsa met the adversary—the King of Kosala who came to fight with a large army of elephants.

अभिमुख:—अभिगतं मुखं यस्य (बहु) स:।

दिग्विभागान्—दिशां विभागा: (६ष्ठीतत्) तान्।

विन्ध्येन—The large array of the big elephants of dark colour presented a view of the Vindhya ranges.

द्विरदपति etc.—द्वौ रदौ येषां (बहु) ते द्विरदा:। तेषां पतय: (६ष्ठीतत्) तेषां घटा: (६ष्ठीतत्) तासां आ सम्यक् पीडा यस्मिन् (बहु) तादृश: बन्ध: (कर्मधा) तेन। बन्ध means सन्निवेश। इया करण। The alt. reading is द्विपपतिप्रतना etc.

समदगज etc.—Adj. to रुमण्वान्। मदेन सह विद्यमाना: (बहु) तादृशा: गजा: (कर्मधा) तेषां घटा: (७ष्ठीतत्) तया उत्पिष्टा (३यातत्) तादृशी पत्ति: यस्य (बहु) स:। पत्ति means "Infantry," पद् + क्तिन्।

प्रत्यैच्छत—Encountered. प्रति – इष् + लङ् त।

वाञ्छित etc.—Adj. to रुमण्वान्। वाञ्छितस्य आप्ति: (६ष्ठीतत) तेन द्विगुणितम् (३यातत) तादृशं रभसं यस्य (बहु) स:। द्वाभ्यां गुणितम् (३यातत्)।

N. B. Here वाञ्छिताप्ति means "The catching of the adversary King of Kosala on a hip by Rumanván." रभस means "speed." "रभसं वेगहर्षयो:"।

The metre is स्रग्धरा। The figure of speech is उपमा।

Ch. of voice.—...अभूयत......अभिमुखेन......रुद्धता......विमुखता...... —पत्तिना...प्रत्यैष्यत......रभसेन स:...रुमण्वता ॥५॥

P. 335. Sl. 6. The description of the battle continues—the King of Kosala is killed by Rumanván.

अस्त्रव्यस्त—व्यस्तानि शिरस्त्राणि यैः (बहु) तानि व्यस्तशिरस्त्राणि, व्यस्तशिरस्त्राणि शस्त्राणि (कर्म्मधा) अस्त्राणि च व्यस्तशिरस्त्राणि च (द्वन्द्वः) तेषां कषणानि (६ष्ठीतत्) तैः। अस् (to throw) + ष्ट्रन् = अस्त्र, missiles which are thrown. वि – अस् (to throw) + क्त कर्म्मणि = व्यस्त thrown away. शिरांसि त्रायन्ते इति उपपदसमासे शिरस् + त्रै + क = शिरस्त्रम्, helmet. कषण means "close contact (संघर्ष)" तृतीया करणे। The expression अस्त्र……कषणैः is construed with कृत्त in कृत्तोत्तमाङ्गे। The construction is justified by the dictum "सापेक्षत्वेऽपि गमकत्वात् समासः।"

कृत्तोत्तमाङ्गे—Adj. to आजिमुखे। उत्तमानि अङ्गानि (कर्म्मधा) कृत्तानि उत्तमाङ्गानि यस्मिन् (बहु) तस्मिन्। कृत्त = कृत् (to cut) + क्त कर्म्मणि। उत्तमाङ्ग means "head"; cf. "सर्व्वेषु गात्रेषु शिरः प्रधानम्।"

व्यूढासृक् etc.—Adj. to आजिमुखे। असृजः सरित् (६ष्ठीतत्) व्यूढा असृक्-सरित् यस्मिन् (बहु) तस्मिन्। वि—वह् + क्त = व्यूढ meaning विन्यस्त, विस्तृत। "व्यूढः संहतविन्यस्ते पृथुलेऽप्यभिधेयवत्"—मेदिनी। असृक् means "blood" used in neuter gender. Decline असृक्, असृजी, असृञ्जि etc.

स्वणत्प्रहरणे—Adj. to आजिमुखे। स्वनन्ति प्रहरणानि यस्मिन् (बहु) तस्मिन्। प्रह्रियते अनेन इति प्र – हृ + ल्युट् करणे = प्रहरणम्, weapon. "आयुधं तु प्रहरणम्"—अमरः।

वर्म्मोद्वलद् etc.—Adj. to आजिमुखे। वर्म्मभ्यः उद्वलन् (५मीतत्) तादृशः वह्निः यस्मिन् (बहु) तस्मिन्। उत् – वल् + शतृ = उद्वलत् issuing out.

आजिमुखे…At the commencement of the battle. आजेः मुखम् (६ष्ठीतत्) आजि means "battle."—"अथाजिः स्त्री समभूमौ च संग्रामे" मेदिनी।

The metre is शार्दूलविक्रीडित। The figure of speech is अनुप्रास।

Ch. of voice. ...तम् कौशलपतिं......कुमण्वान् मत्तद्विपस्थं हतवान् ॥६॥

P. 339. प्रहारव्रणित etc.—प्रहारेण व्रणितम् (श्यातत्) तादृशं हालिकम् (कर्म्मधा) प्राघेण प्रहारव्रणितहालिकम् (श्यातत्) or, बहु as before. व्रणः अस्य सञ्जातः इति व्रण+इतच् (जातार्थे)।

P. 342. Sl. 7. इन्द्रजालिन etc.···इन्द्रजालिके पिनद्धम् (श्मीयत) तादृशं नाम यस्य (बहु) तस्य। अपि-नह्+क्त कर्म्मणि। अ of अपि is elided by the dictum "वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः"।

शम्बरस्य—It is the name of a demon who was a well-known conjuror. He stole away प्रद्युम्न, the son कृष्ण and रुक्मिणी from her lying-in-room by his magical power. The magical Black Art is also popularly called शाम्बरी माया।

P. 343. Sl. 8. In this shloka the magician vauntingly states the impossibilities which he can cause to happen by his tricks.

ज्वलनः—Fire.

मध्याह्ने—अह्नः मध्यम् (एकदेशीतत्) तस्मिन्। It is in masculine gender by the rule "रात्राह्नाहाः पुंसि।"

अवष्टम्भः—Beginning. अव—स्तम्भ्+घञ्। "संरम्भारम्भौ: स्तम्भ"—हेमचन्द्रः।

P. 346. Sl. 10. Here the magician by his miraculous power shows to the audience various gods, demi-gods etc., in the sky.

In this connection the stanzas from Karpuramanjari where Bhairavánanda speaks in laudation of his miraculous powers, may be cited.

P. 347. Sl. 11. In this shloka the King observes various deities seated in their aerial seats and celestial nymphs dancing.

रजनिकर etc.—With the digit of the moon on his crest. रज-

निकरस्य (चन्द्रस्य) कला (६ष्ठीतत्) सा शेखरम् (शिरोभूषणं) यस्य (बहु) सः। "शिखास्वापीड़शेखरौ"—अमरः।

दोर्भिः—With arms; उपलक्षणे ३या। Alt. form दोषभिः; दोष-शब्द—Decline—दोः दोषौ दोषः etc. "भुजबाहू प्रवेष्टो दोः"इत्यमरः।

दंत्यान्तकः—दंत्यानाम् अन्तकः (६ष्ठीतत्)। Hari.

सधनुरसि etc.—Adj. to दोर्भिः। धनुः च असिश्च गदा च चक्रञ्च (द्वन्द्वः) तानि एव चिह्नानि (कर्म्मधा) धनुरसिगदाचिह्नैः सह वर्त्तमानः (बहु) तैः।

त्रिदशपतिः—त्र्यधिकाः त्रिरावृत्ताश्च दश संख्या येषां ते त्रिदशाः (बहु) by the rule "संख्ययाव्ययासन्नादूराधिकसंख्याः संख्येये"। समासान्त डच् by the rule "बहुव्रीहौ संख्येये डजबहुगणात्" or त्रिस्रः (बाल्यकौमारयौवनानि) दशाः येषां (बहु) ते। The gods have not to undergo the fourth stage i. e., जरा (old age). त्रिदशानां पतिः (६ष्ठीतत्)। It means 'Indra.'

चलचरण etc.—Adj. to दिव्यनार्य्यः। चलानि चरणानि (कर्म्मधा) तेषु रणन्तः (७मीतत) तादृशाः नूपुराः यासां (बहु) ताः।

The metre is स्रग्धरा।

Ch. of voice.—एतेन ब्रह्मणा......रजनिकरकलाशेखरेण शङ्करेणानेन......दंत्यान्तकेनामुना......एतेन ऐरावतस्थेन त्रिदशपतिना......अमीभिः देवैः अन्यैः नृत्यते......एताभिः—नूपुराभिः दिव्यनारीभिः ॥११॥

P. 351. अनुभावः—Power; भू+घञ्=भावः, अनुगतः भावः=अनुभावः (प्रादि)। "अनुभावः प्रभावः स्यात्"—अमरः।

Sl. 12. Here Vasubhuti, the minister of Simhala describes his experiences of the Royal Palace of Vatsa, which in merit of its wealth and charm, has excelled the palace of his master, the King of Simhala.

आक्षिप्तः—Attracted, carried away; आ–क्षिप्+क्त कर्म्मणि।

जयकुञ्जरेषु—The triumphant elephants. जयद्योतकः कुञ्जरः

(शाकपार्थिवादिवत् समासः)। Such elephant is otherwise called गन्धहस्तिन् which is characterized as

"यस्य गन्धं समादाय न तिष्ठन्ति प्रतिद्विपाः।
तं गन्धहस्तिनं प्राहुर्नृपतीनां शुभावहम्॥"

N. B. Vasubhuti was attracted by the imposing appearance of these elephants.

निर्वर्णयन्—Closely observing ; निर्—वर्णि+शतृ। "निर्वर्णनं तु निध्यानं दर्शनालोकनेक्षणम्"—अमरः।

वल्लभान्—Dear ; adj. to तुरगान्। दयितं वल्लभं प्रियम्"—अमरः।

क्षितिभृताम्—Of the kings ; क्षिति—भृ+क्विप्, षष्ठी बहुवचन।

गोष्ठीषु—Assembly. गावः (वाचः) अनेकाः तिष्ठन्ति अस्याम् इति गो—स्था+घञर्थे कः, ङीष् गौरादित्वात्। "गोष्ठी सभासंलापयोः"—मेदिनी।

सद्योविस्मृत etc.—Adj. to अहम्। सिंहलानाम् ईशः (६ष्ठीतत्) तस्य विभवः (६ष्ठीतत्) सद्यः विस्मृतः (सुप्सुपा) सद्योविस्मृतः सिंहलेशविभवः येन (बहु) सः।

कक्षाप्रदेशे—In one part of a room. कक्षायाः प्रदेशः (६ष्ठीतत्) तस्मिन्। "कक्षा प्रकोष्ठे हर्म्यादेः"—अमरः।

द्वाःस्थेन—By the porter ; द्वारि तिष्ठति यः सः द्वार्—स्था+क।

ग्राम्यः—Rustic : ग्रामे भवः इति ग्राम+यत्।

N. B. Here Vasubhuti relates how he being filled with wonder at the sight of the excellence of wealth of the Vatsa-King has been regarded as a man freshly coming from a village and totally ignorant about the city-life. Vasubhuti has an experience of the abundance of wealth of his master, but here in Udayana's palace, the super-abundance has bewildered him even to such an extent as to make him act like a rustic. A man coming fresh from village becomes surprised to the extreme at the grandeur of a town. This bewildered look of Vasubhuti leads the porter to take him for a rustic.

The metre is शार्दूलविक्रीडितम्। The figure of speech is उदात्त as the super-mundane grandeur has been described. "लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते" सा: द: १०।९४

Ch. of voice.—आश्रिप्तम्......निर्वर्ण्यन्तम्.......हृतम्......तिष्ठन्तम्......विभवम् द्वा:स्थ: ग्राम्यं क्रतवान् माम्.॥१२॥

Sl. 13. In this shloka Bábhravya, the chamberlain of Udayana, describes his being in a state of excessive joy which he feels at the prospect of seeing his master after a long time after the ship-wreck in which he was one of the victims. This joyful state also adds to the symptoms of his old age.

विवृद्धिम्—Increase. वि – वृध् + क्तिन्। Obj. to प्रथयतितराम।

कम्पस्य—Tremor.

N. B. Old men tremble while walking.

प्रथयतितराम्—Redoubles. Nom. परितोष:। प्रथ् + णिच् + लट् ति, then तरप् is added by the rule "द्विवचनविभज्योपपदे तरबीयसुनौ" with आमु (आम्) by the rule "किमेत्तिङव्ययघादाम्वद्रव्यप्रकर्षे" in the sense of excellence. The form in लुङ् is अपप्रथत्।

साध्वसवशात्—Out of nervousness. साध्वसस्य वश: (इच्छीतत्) तस्मात्।

अविस्पष्टां—Indistinct ; Adj. to दृष्टिम्। न विस्पष्टाम् (नञ्तत्)

तिरयति—Covers. तिर: करोतीति तिरस् + णिच् + क्त लट् ति।

स्खलद्वर्णाम्—Adj. to वाणीम्। स्खलन्त: वर्णा: यस्यां (बहु) ताम्। With faltering syllables.

जडयतितराम्—Makes indistinct or inarticulate. अतिशयेन जडां करोतीति जड़ + णिच् + लट् ति, then तरप् is added along with आम् in the sense of excellence.

N. B. Old men tremble, have short eye-sight and speak with faltering voice. The chamberlain is an old man. In

addition to these symptoms of old age, he, out of excessive joy, feels these faults doubled in him.

The metre is शिखरिणी ।

Ch. of voice.—विहङ्गिः प्रथ्यतेतराम्......अविस्पष्टा दृष्टिः तिर्यते—स्खलद्वर्णा वाणी जड्यतेतराम्......परितोषेण क्रियते ॥१३॥

P. 356. सार्व्वभौमः—सर्व्वा भूमिः (whole earth) इति सर्व्वभूमिः । तस्याः ईश्वरः इति सर्व्वभूमि + अण् by the rule "तस्येश्वरः" = सार्व्वभौमः, a paramount monarch.

सिंहलेश्वरस्य ..रत्नावली– "Ratnávali was a daughter of the king of Ceylon. In our play we find that the name of the king was Vikramabáhu. But in the Mahávamsa the celebrated Páli chronicle of Ceylon, the king is named as Vijayabáhu. Vikramabáhu is mentioned there as being brother of रत्नावली and son of Vijayabáhu." (Notes on Ratnávali by S. C. Vidyabhushan) "Ratnávali of our play represents Padmávati of the Kathásaritságara and Anupamá of दिव्यावदान" । (Notes on Ratnávali by S. C. Vidyábhushan)

N B. In the स्वप्नवासवदत्त of भास, the story appears to have been taken from बृहत्कथा almost as it is, but our present Drama owes greatly to the inventive genius of Shri Harsha.

P. 359. लावाणकेन वह्निना—The fire that broke out in Lávánaka, a border-district of the kingdom of Magadha (as given in कथासरित्सागर (Book III, Chapter II.)

P. 360. सम्बन्धलोप: etc.—Extinction of relationship.

N. B. The King of Ceylon is described as the maternal uncle of Vásavadattá, the wife of Udayana. So the relation between these two Kings is very close. When the rumour was spread that Vásavadattá had been burnt in a fire that broke out in Lávánaka, Vikrambáhu, the King of Simhala, with a view to maintaining the previous intimate relation, agreed

to give his daughter Ratnávali in marriage with Udayana, the King of Vatsa, but not before that, with the idea that it was not proper to cause any mental agony to his niece Vásavadattá by inflicting a co-wife on her.

मन्दभागिनी—मन्दः भागः भाग्यम् (कर्मधा) = मन्दभागः, सः अस्याः अस्तीति मन्द – भाग + इनिः + स्त्रीयामीप् । भाग means "share", "fate."

दुरवगाहा—Intricate, inscrutable. दुर् – अव + गाह् + खल् + टाप् ।

निदर्शनम्—Instance ; निदर्श्यते अनेन इति नि – दृश् + ल्युट् करणे ।

Sl. 14. In this shloka a description of the fire that broke out through the tricks of the magician is given.

हेमशृङ्गश्रियम्—हेम्नः शृङ्गाणि (६ष्ठीतत्) तेषां श्रीः (६ष्ठीतत्) ताम् ; golden tops.

N. B. The tapering flames on the palaces looked like their golden tops.

आदधानः—Assuming ; आ – धा + शानच् ; adj. to अग्निः ।

सान्द्रोद्यान etc.—Adj. to अग्निः । उद्यानानां द्रुमाः (६ष्ठीतत्) सान्द्राः उद्यानद्रुमाः (कर्मधा) तेषाम् अग्राणि (६ष्ठीतत्) तेषां ग्लपनम् (६ष्ठीतत्) तेन पिशुनितः (३यातत्) तादृशः अत्यन्ततीव्राभितापः यस्य (बहु) सः । अत्यन्तश्च तीव्रश्च (विशेषणयोः कर्मधा) तादृशः अभितापः (कर्मधा) । पिशुन इव आचरति इति पिशुन + णिच् + क्त ; "पिशुनः सूचके खले"—हेमचन्द्रः ।

ग्लपन—Burning : ग्लै + णिच् + ल्युट् । Alt. form ग्लापनम् ।

क्रीडामहीध्रम्—Artificial mountain ; क्रीडायाः महीध्रः (६ष्ठीतत्, अश्वघासादिवत्) । महीं धरतीति मही – धृ + कः = महीध्र, mountain.

सजल etc.—Adj. to क्रीडामहीध्रम् । जलेन सह विद्यमानः (बहु) सजलः जलधरः (कर्मधा) तद्वत् श्यामलम् (उपमानकर्मधा) ।

N. B. The artificial mountain within the garden looked dark like a dark mass of clouds laden with water, on account of the columns of smoke enveloping it.

प्लोषात्त etc.— Adj. to अन्तःपुरे । प्लोषेण (दाहेन) आर्त्तः (३यातत्) तादृशः यौषिज्जनः यस्मिन् (बहु) तत् । योषितां जनः (६ष्ठीतत्) ; "स्त्री योषिदबला योषा"—अमरः । प्लुष् (to burn) + घञ् = प्लोषः ।

The metre is स्रग्धरा । The figure of speech is उत्प्रेक्षा ।

Ch. of voice.—...आदधानेन...अभितापेन...कुर्वता...एतेन......जनेन ...उत्थितेन...अग्निना ॥१४॥

P. 361. Sl. 15. देवीदाह etc.—देव्याः दाहः (६ष्ठीतत्) तस्य प्रवादः (६ष्ठीतत्) ।

N B. The reference is here to the incident when Yaugadharáyana, the minister falsely spread the rumour that Vásavadattá had been burnt to death in a fire that broke out in Lávánaka. This was done only with a view to bringing about the desired marriage of पद्मावती with उदयन in कथासरित्सागर and स्वप्नवासवदत्त, and of रत्नावली with उदयन in the present drama.

कथिच्यन्निव . उत्थितः— Here the King in bewilderment was under the impression that Vásavadattá was within the palace encircled with fire, though the Queen was sitting by the King. (अये ! कथमतिसम्भ्रमात् पार्श्वस्थापि देवी नोपलक्षिता ।)

N. B. This incident of magical fire breaking out in the palace is an ingenious invention of the poet, by which the final union between the hero and the heroine was brought about. (See, Critical remarks, Act IV).

P 365 पतङ्गवृत्तिः—The behaviour of the moth. N. B. Moths rush head-long towards the fire merely to be burnt off.

Sl. 16. धूमानुबन्धम्—Continuation of smoke. अनु – बन्ध् + घञ् = अनुबन्धः ।

विरहहुतभुजा—अनुक्ते कर्त्तरि or करणे ३या ; हुतं (offerings) भुङ्क्ते यः इति हुत – भुज् + क्विप् । विरह एव हुतभुक् (रूपककर्म्मधा, मयूरव्यंसकादि) ।

प्रलयदहन etc.—प्रलयस्य (dissolution) दहनः (६ष्ठीतत्) तस्य भावः (६ष्ठीतत्) तेन । करणे ३या ।

N. B. The King means to say that the fire with its destructive flames will not be able to do anything, to him, as he has not been destroyed by the fire of separation which is far more destructive than the fire burning the palace.

Thn metre is मालिनी and the figure of speech is रूपक। In the construction the fire of separation is meant to be described as superior to the fire burning the palace, which is उपमान; hence the व्यतिरेकालङ्कारध्वनि prevails here.

Ch. of voice.—विरम्यतां विरम्यतां मुच्यतां धूमानुबन्धः प्रकाश्यते......चक्रवालम्...विरहहुतभुक् यं मां...दग्धवान्...त्वया किं क्रियते ॥१६॥

मार्गोपदेशकः—मार्गस्य उपदेशकः (इष्टीतत्)। Now the objection may arise as to the validity of षष्ठीसमास with उपदेशक which ends in अक, as the prohibition by rule "न तृजकाभ्यां कर्त्तरि" prevails. So षष्ठीसमास is not allowed with words ending in तृच् and अक in कर्तृवाच्य। But as the सूत्रकार himself uses the words of such description in the षष्ठीसमास in his सूत्रs "जनिकर्त्तुः प्रकृतिः" and "तत्प्रयोजको हेतुश्च"—words compounded with कर्तृ and प्रयोजक, the prohibition of the rule "न तृजकाभ्यां कर्त्तरि" is not universal; शेषषष्ठीसमास is not prohibited; only कर्तृषष्ठीसमासs are debarred by the rule.

P. 366. भरतकुलम्—According to कथासरित्सागर, Udayana is descended from the line of the Pándavas.

Arjuna
|
Abhimanyu
|
Parikshit
|
Janamejaya
|
Shatánika
|
Sahasránika & Mrigávati
|
Udayana & Vásavadattá.

संशयतुलाम्—In a doubtful i. e., dangerous position. संशयस्य तुला (६ष्ठीतत्) ताम् ।

P. 370. Sl. 17. Here the King finds Ságariká in chains and surrounded by fire.

निगड़संयता—Tied with chains. निगड़ेन संयता (३यातत्)

N. B. Ságariká, when detected by the Queen to be by the side of the King, was put in chains and was imprisoned in the innnermost part of the harem and a false rumour was spread that she had been taken to Ujjayini, only to throw the King off her track.

The metre is पृथ्वी ।

Ch. of voice.—सहसा बहलमित धूमोद्गमम्...अनेन अंशुकेन ज्वल्यते...... प्रचुरेतेन ।...स्खल्यते...निगड़संयतया । नीयते भवती । अहमेवावलम्ब्य ॥१७॥

Sl. 18. धक्ष्यति—दह् + लृट् स्यति ।

N. B. The King means to say that as the touch of Ságariká is extremely cooling, fire cannot consume him.

लग्नः—लस्ज् + क्त ।

Ch. of voice.—...लग्नेन...भवती...धक्ष्यते हुताशनेन ।...सन्तापः...अनेन स्पर्शेन...क्रियते... ॥१८॥

उच्छ्वसिताः—जीविताः । उत् – श्वस् + क्त कर्त्तरि ।

P. 371. Sl. 19. स्वप्ने मतिः etc.—The King cannot ascertain whether he was under dream-effects or magical power.

Comp : स्वप्नो नु माया नु मतिभ्रमो नु etc.—Shákuntala VI. 10. Also —"किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया"—स्वप्नवासवदत्त ६।१७

N. B. In this connection the Jester appropriately says "भो ! मा संदेहं करेहि । इंदआलं क्खु एदं । भणिदं तेन दासीए पुत्तएण इंद-आलिएण......पेक्खिदव्वोत्ति" reminding the King about what the magician had said to the King when the latter asked the former

to postpone the performance, when the King was informed of the arrival of the Simhalese minister Vasubhuti.

P. 376. उदात्तवंश etc.—उदात्तः वंशः (कर्मधा) सः एव प्रभवः यस्य (बहु) सः। उत – आ + दा + क्त = उदात्तः, high; "उदात्तो दातमहतोर्ह्रदे च स्वरभिद्यपि"— प्रभवति अस्मात् इति प्र – भू + अप् अपादाने = प्रभवः, source, place of birth. "प्रभवो जलमूले स्याज्जन्महेतौ पराक्रमे"—विश्वः। Or प्रभवः = birth. प्र – भू + अप् भावे।

P. 379. दुर्ज्जनीकृता—दुष्टः जनः (प्रादि) दुर्ज्जनः। दुर्ज्जन – च्वि + कृ + क्त कर्म्मणि।

N. B. Vásavadattá, having no scope of knowing Ságariká to be her sister, acted cruelly towards her. So Vásavadattá lays the blame on the shoulder of Yaugandharáyana who without disclosing anything about Ságariká to the Queen, merely handed her over to the Queen as an ordinary girl. So she says "तेण जाणन्तेण वि ण मे णिवेदिदं'।

प्रथाम् उपगतः—Reached its climax. प्रथ् (to spread) + अ स्त्रियामाप्। प्रथा means प्रसिद्धि।

N. B. Yaugandharáyana here means to say that he was at the root of the estrangement that took place between the King and the Queen owing to the King's excessive inclination towards Ságariká. In the present drama वियोग is mental; but in the original and स्वप्नवासवदत्त, Vásavadattá was by tricks concealed from the eyes of Udayana who was made to believe in the rumour of the Queen's being burnt in the fire, until his marriage with पद्मावती was performed.

अन्यकलत्र etc.—अन्यं कलत्रं (कर्मधा) तत्र संघटना (इयातत्) तया। कलत्र here refers to Ságariká. "कलत्रं श्रोणिभार्य्ययोः"—अमरः।

जगत्स्वामित्व etc.—जगतः स्वामित्वम् (इष्ठीतत्) तस्य लाभः (इष्ठीतत्)।

N. B. Here this refers to the attainment of Universal

Sovereignty by Udayana after his marriage with Ratnávali as it was prophesied by the Siddha previously.

Cf. "प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्म्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥

स्वप्नवासवदत्तम्, Act VI. 15.

The metre is शार्दूलविक्रीडितम् ।

Ch. of voice.—उपगतेन...वियोगेण महता (भूयते) or देवी...अभ्युपगतवती·· वियोगं महान्तम् । तया···देव्या...प्रापितया (भूयते) or अहं ता देवीं··· प्रापितवान् ।...प्रीतिः करिष्यते अनेन जगत्स्वामित्वलाभेन...शक्यते ॥१९॥

अत्यन्तमाननीयेषु—अत्यन्तं माननीयाः (सुप्सुपा) तेषु । मन् + णिच् + अनीय विषयाधिकरणे ७मी ।

निरनुरोधवृत्ति—Adj. to स्वामिभक्तिव्रतम् । निर् नास्ति अनुरोधः यस्यां (बहु) सा । तादृशी वृत्तिः (व्यवहारः) यस्मिन् (बहु) तत् । Allowing no consideration of feeling. अनुरोध means 'Humouring of feeling." "अनुरोधोऽनुवर्त्तनम्"—अमरः । वृत्ति means "conduct", 'behaviour' (व्यवहार) ।

स्वामिभक्ति etc.—स्वामिनि भक्तिः (७मीतत्) तस्याः व्रतम् (६ष्ठीतत्), the vow of loyal discharge of duty.

P. 387. Sl. 21. This shloka is included within the भरतवाक्य which forms the concluding portion of the drama, expressing general prosperity of the people and successful termination of the dramatic performance.

नीतः—It has two objects—(a) आत्मसमताम् (indirect) and (b) विक्रमबाहुः (direct).

आत्मसमताम्—To one's own rank, that is, by the marriage with Ratnávali, a closer relationship is established with Vikrambáhu, the King of Ceylon.

सारम्—Wealth. 'सारं तु द्रविणन्याय्यवारिषु'—हेम: । अजहल्लिङ्ग ।

भुवन etc.—एक: हेतु: (कर्मधा) by the rule "पूर्वकालैक etc." भुवनस्य प्राप्ति: (६ष्ठीतत्) तस्या: एकहेतु: (६ष्ठीतत्) । This refers to the paramount kingship attained by Udayana as foretold by the Siddha.

कोसला: जिता:—Here कोसला: means कोसलजनपद । Words indicating जनपदs are used in plural number and masculine gender. Kosala is identified with the country situated along the banks of Sarayu(or Gogra). उत्तरकोशल was to the north of Ayodhyá and श्रावस्ती was its capital, while दक्षिणकोशल, in the defiles of the Vindhyas, had कुशावती as its capital.

अमात्यवृषभ:—अमात्य: वृषभ इव (उपमितसमास:) । वृषभ is used here in the sense of श्रेष्ठत्व । Cf.—"स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जरा: । सिंहशार्दूलनागाद्या: पुंसि श्रेष्ठार्थगोचरा:"—अमर: ।

यस्मै—चतुर्थी by the rule "स्पृहेरीप्सित:" ।

विधेयम्—विध् (तुदादि) + याम् (लिङ्) ।

The metre is शार्दूलविक्रीडित ।

Ch. of Voice—नीतवान्...विक्रमबाहुम्...प्राप्तवान् इमाम् सागरिकाम्...... हेतुं प्रियाम् । देव्या प्रीति: उपागता...जितवान् (अहम्) कोशलान् । Or कोशलै: जितै: (भूयते) ।...केन न भूयते...विधेयेन क्रियते स्पृहा ॥२१॥

P. 388. Sl. 22. This is a benedictory shloka customarily found in the end of a drama, breathing the spirit of general welfare and prosperity (भरतवाक्य).

उर्वीम्—Earth. "सर्व्वंसहा वसुमती वसुधोर्व्वी वसुन्धरा"—अमरः।

उद्दामसस्याम्—Adj. to उर्वीम्। Having luxuriant growth of crops. उद्दामं सस्यं यस्यां (बहु) ताम्। उत्—दम्+घञ्=उद्दामः, "उद्दामो बन्धरहिते स्वतन्त्रे च प्रचेतसि"—मेदिनी। Or उद्गतं दाम (शृङ्खलं) यस्मात् (बहु) सः।

वासवः—Indra.

त्रैविष्टपानाम्—Of the gods ; तृतीयं विष्टपं (कर्म्मधा)।

N. B. Here the numeral त्रि has been used in the sense of पूरण i. e., तृतीय by the dictum "पूरणप्रत्ययस्तु वृत्तौ गतार्थत्वान्न प्रयुज्यते"। विष्टप is otherwise spelt as पिष्टप—"पिष्टपो विष्टपोऽप्यस्त्री भुवनं च नपुंसकम्" —नामरमाला। विष्टप means स्वर्ग। "नभो विष्टपं त्रयी गौर्नाग्निश्चापि सुरालयः"— रत्नमाला। त्रिविष्टपे भवाः इति त्रिविष्टप+अण् by the rule "तत्र भवः"।

विदधतु—वि-धा+लोट् अन्तु।

विधिवत्—According to the rules. विधि+वतिप्रत्ययः अर्हार्थे। By the rule "तदर्हः"।

इष्टैः—By Sacrifices ; यज्+क्तिन् भावे नपुंसके। करणे तृया।

आकल्पान्तम्—Up to the end of cycle. कल्पस्य अन्तम् (६ष्ठीतत्) कल्पान्तं यावत् आकल्पान्तम् (अव्ययीभावः)।

कल्पलक्षणम् :—

"मासेन स्यादहोरात्रः पैत्रो वर्षेण दैवतः।
दैवे युगसहस्रे द्वे ब्राह्मः कल्पौ तु तौ नृणाम्"॥

One month of human span is equivalent to one day of the Pitris (Manes). One solar year of human beings is equivalent to one day of the gods. Two thousand Yugas of the gods are equivalent to one whole day and night of Brahman. And one day or one night of Brahman is called a कल्प=4320 millions of human years.

समुपचित—Adj. to सङ्गमः। समुपचितं सुखं यस्मिन् (बहु) सः। सम्-उप+चि+क्त=समुपचित, increased.

निःशेषम्—Adv. to निर् नास्ति शेषः यस्मिन् यथा स्यात् तथा (बहु)।

पिशुनजन etc.—पिशुनाः जनाः (कर्मधा) तेषां गीः (षष्ठीतत्) ताः। पिशुन means "wicked." "पिशुनः खलसूचकौ"—अमरः।

दुर्ज्जयाः—Difficult to be put down. दुर्-जि+खल्।

वज्रलेपाः—Adj. to पिशुनजनगिरः। वज्रस्य लेपः इव लेप यस्याः (बहु) ताः। This a kind of hard cement difficult to be broken.

Critical Remarks

Act IV of the Drama is the working of विमर्श and निर्वहण सन्धिs together as the result of which the plot arrives at its final conclusion. In Act IV Ságariká and Vasantaka being detected by the Queen in the furtherance of the clandestine love-intrigue with the King, the former were taken captives in the presence of the King to his utter remorse ; and Ságariká was imprisoned by the Queen within the palace beyond the knowledge of all persons of the harem. A false rumour was circulated that Ságariká was being taken to Ujjayini. But subsequently all traces about the girl became lost in complete obscurity. This became an insurmountable difficulty in the way of the union of the hero and the heroine. The King gave up all hopes of regaining her. Here is the working of विमर्शसन्धि—

"यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः।
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः" ॥ सा: द: ६।७९-८०

Here the means of attaining the main result (मुख्यफलोपाय), viz., the union with Ságariká is intercepted by the undesirable

incident of the imprisonment and disappearance of the heroine. This विमर्शसन्धि is very short.

But the inventive genius of the poet ingeniously clarifies the situation by introducing the magician who with the secret direction of Yaugandharáyana produced an illusion of fire in the palace which caused an alarm in all, including Vásavadattá who forgetting everything of the past, implored the King to save Ságariká whom she had imprisoned within the palace and whom she apprehended to be consumed in the fire (एसा क्खु मए णिग्घिणाए इध णिअडेण संजमिदा सागरिआ विवज्जदि । ता तं परित्ताअदु अज्जउत्तो) The King got the opportunity and delivered her from the fire which was a false (i. e., magical) one. Vasubhuti, the Simhalese minister, who after being rescued from the shipwreck had thought Ratnávali to be lost and who then joined the army of Rumanván in his expedition to Kosala, accidentally arrived at that very moment to see the Vatsa-King with a view to get consoled, and found Ságariká alive there. But for the introduction of the magician, the union would have been a haphazard one ; so the episode of the magician has brought about the susccessful termination of the plot. After the deliverance of Ságariká from the fire by the King, all the matters point to the successful end of the drama, and all diverging points scattered throughout the drama, point to the final end i. e., the union of the hero and the heroine. Here is the conclusion of the निर्वहणसन्धि which is defined as—

"बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।
एकार्थमुपनीयन्ते यत्र निर्वहणं हि तत् ॥" सा: द: ६।८०-८१

The concluding speech of यौगन्धरायण with the King discloses how all the incidents manipulated throughout the Drama merged into one point i. e., the union which is aimed at in the subject-matter of the Drama. In Act IV which

is the concluding one, all the incidents, specially the incident of the performance of the magic, have been so skillfully arranged and handled, that nothing appears to abnormal, improper, irrelevent or out of context. Appearance of Bábhravya and Vasubhuti two ship-wrecked persons in the court of the King is quite suited to the occasion, and natural. Wearing of the pearl-necklace by the Vidushaka which gave a clue to Vasubhuti for being hopeful of Ságarika being alive, is a natural growth of the unhappy incident that befell Sagarika in Act III. This, together with the wonderful performance of the magician, gives a good and successful finishing touch to the theme of the Drama.



APPENDIX A

कथासरित्सागरे वत्सराजोत्पत्तिकथा

द्वितीयलम्बकस्य प्रथमस्तरङ्गः

अस्ति वत्स इति ख्यातो देशो दर्पोपशान्तये ।
कौशाम्बी नाम तत्रास्ति मध्यभागे महापुरी ।
तस्यां राजा शतानीकः पाण्डवान्वयसम्भवः ।
जनमेजयपुत्रोऽभूत् पौत्रो राज्ञः परीक्षितः ॥६॥
अभिमन्युप्रपौत्रश्च यस्यादिपुरुषोऽर्ज्जुनः ।
कलत्रं भूरभूत्तस्य राज्ञी विष्णुमती तथा ।
ततस्तस्य सुतो जज्ञे सहस्रानीकसंज्ञकः ।
अथासुरैः समं युद्धे प्राप्ते साहाय्यकेच्छया ।
• शक्रान्तिकं शतानीकः सह मातलिना ययौ ॥१५॥
असुरान्यमदंष्ट्रादीन् बहून् पश्यति वासवे ।
हत्वा तत्रैव संग्रामे प्राप मृत्युं स भूपति ॥१६॥
ततः शक्रः सुहृत्पुत्रं विपक्षविजयोत्सवे ।
स्वर्गं सहस्रानीकं तं निनाय प्रेष्य मातलिम् ॥१९॥
स तत्र नन्दने देवान् क्रीडतः कामिनीसखान् ।
दृष्ट्वा स्वोचितभार्य्यार्थी राजा शोकमिवाविशत् ॥२०॥
विज्ञायैतमभिप्रायं तमुवाचाथ वासवः ।
राजन्नलं विषादेन वाञ्छेयं तव सेत्स्यति ॥२१॥
साप्यप्सरा अयोध्यायां कृतवर्म्मनृपात्मजा ।
जाता मृगावती नाम सा ते भार्य्या भविष्यति ॥२९॥

ततश्च दिवसैस्तत्र श्लाघनायमनिन्दिता ।
सत्सङ्गतिरिवाचारं पुत्ररत्नमसूत सा ॥६८॥
श्रीमानुदयनो नाम्ना राजा जातो महायशाः ॥६९॥
हरिणार्थकटके जातु भ्राम्यन्नुदयनोऽथ सः ।
शबरेण हठाक्रान्तमटव्यां सर्पमैक्षत ॥७२॥
उवाच मुच्यतामेष सर्पो मद्वचनादिति ॥७५
श्रुत्वेत्युदयनस्त्यागी दत्त्वास्मै शबराय तम् ।
कटकं जननीदत्तं स तं सर्पममोचयत् ॥७८॥
गृहीतकटके जाते शबरे पुरतो गतिम् ।
कृत्वा स भुजगः प्रीतो जगादोदयनं तदा ॥७९॥
वसुनेमिरिति ख्यातो ज्येष्ठो भ्रातास्मि वासुकेः ।
इमां वीणां गृहाण त्वं मत्तः संरक्षितास्त्वया ॥८०॥
॥ इति कथासरित्सागरे कथामुखलम्बके प्रथमस्तरङ्गः ॥

तृतीयस्तरङ्गः

ततः स वत्सराज्यञ्च प्राप्य पित्रा समर्पितम् ।
कौशाम्ब्यामवस्थितः सम्यक् शशासोदयनः प्रजाः ॥ १ ॥
यौगन्धरायणाद्येषु भरं विन्यस्य मन्त्रिषु ।
बभूव स शनैः राजा सुखैकान्ततत्परः ॥ २ ॥
सदा सिषेवे मृगयां वीणां घोषवतीं च ताम् ।
अस्तीहोज्जयिनी नाम नगरी भूषणं भुवः ।
यस्यां वसति विश्वेशो महाकालवपुः स्वयम् ।
तस्यां महेन्द्रवर्म्माख्यो राजाभूद् भूभृतां वरः ।
जयसेनाभिधानोऽस्य बभूव सदृशः सुतः ॥ २२ ॥
जयसेनस्य तस्याथ पुत्रोऽप्रतिमदोर्बलः ।
समुत्पन्नो महासेननामा नृपतिकुञ्जरः ॥ २४ ॥

सोऽथ राजा स्वराज्यं तत् पालयन् समचिन्तयत् ।
न मे खड्गोनुरूपोऽस्ति न च भार्य्या कुलोद्गता ॥ २५ ॥
इति सञ्चिन्त्य स नृपश्चण्डिकागृहमागमत् ।
तत्रातिष्ठन्निराहारो देवीमाराधयंश्चिरम् ॥ २६ ॥
उत्कृत्याथ स्वमांसानि होमकर्म्म स चाकरोत् ।
ततः प्रसन्ना साक्षात् सा देवी चण्डी तमभ्यधात् ॥ २७ ॥
प्रीतास्मि ते गृहाणेमं पुत्र खड्गोत्तमं मम ।
एतत्प्रभावाच्छत्रूणामजेयस्त्वं भविष्यसि ॥ २८ ॥
अतीव चण्डं कर्म्मेह कृतं चैतद्यतस्त्वया ।
अतश्चण्डमहासेन इत्याख्या ते भविष्यति ॥ ४० ॥
स खड्गो मत्तहस्तीन्द्रो नडागिरिरिति प्रभो ।
द्वे तस्य रत्ने शक्रस्य कुलिशैरावणाविव ॥ ४२ ॥
अगाच्चण्डमहासेनो मृगयायै महाटवीम् ॥ ४३ ॥
अतिप्रमाणं तत्रैकं वराहं घोरमैक्षत ।
स वराहः शरैरस्य तीक्ष्णैरप्यक्षतव्रणः ।
आहत्य स्यन्दनं राज्ञः पलाय्य बिलमाविशत् ॥ ४५ ॥
तत्रस्थः कन्यकामेकामपश्यत् स्त्रीशतान्विताम् ।
का त्वं रोदिषि कस्माच्च पृष्टा तेनेति भूभृता ।
सा तं प्रत्यब्रवीदेवं मन्मथाज्ञानुवर्त्तिनी ॥ ५२ ॥
यो वराहः प्रविष्टोऽत्र स दैत्योऽङ्गारकाभिधः ।
अहं चैतस्य तनया नाम्नाङ्गारवती नृप ॥ ५३ ॥
राजापि लघुहस्तत्वात् करे तत्रैव तत्क्षणम् ।
तस्मिन् मर्म्मणि तं दैत्यं पृषत्केन जघान सः ॥७० ॥
तामङ्गारवतीं राजा गृहीत्वोज्जयिनीं ययौ ॥ ७२ ॥
परिणीतवतस्तस्य तत्र तां दैत्यकन्यकाम् ।
जातौ द्वौ तनयौ चण्डमहासेनस्य भूपतेः ॥ ७४ ॥

एको गोपालको नाम द्वितीयः पालकस्तथा ।
ततस्तं नृपतिं स्वप्ने तुष्टो वक्ति स्म वासवः ।
प्राप्स्यस्यनन्यसदृशीं मत्प्रसादात् सुतामिति ॥ ७६ ॥
ततः कालेन जातास्य राज्ञः कन्या तु तन्वाथ ।
दत्ता मे वासवेनैषा तुष्टेनेति स भूपतिः ।
नाम्ना वासवदत्तां तां तनयामकरोत्तदा ॥७९॥

॥ इति कथासरित्सागरे कथामुखलम्बके तृतीयस्तरङ्गः ॥

चतुर्थस्तरङ्गः

(वासवदत्ताहरणोद्योगः)

इति सञ्चिन्त्य संमन्त्र्य स राजा मन्त्रिभिः सह ।
अकारयत् स्वसदृशं महान्तं यन्त्रहस्तिनम् ॥ ४ ॥
तं चान्तर्वीरपुरुषैः कृत्वा च्छन्नैरधिष्ठितम् ।
विन्ध्याटव्यां स निदधे राजा यन्त्रमयं गजम् ॥ ५ ॥
तत्र तं चारपुरुषाः पश्यन्ति स्म विदूरतः ।
गजबन्धरसासक्तवत्सराजोपजीविनः ॥ ६ ॥
ते च त्वरितमागत्य वत्सराजं व्यजिज्ञपन् ।
देव दृष्टो गजोऽस्माभिरेको विन्ध्यवने भ्रमन् ॥ ७ ॥
प्रातश्च मन्त्रिवचनं न्यक्कृत्वा गजतृष्णया ।
पुरस्कृत्यैव तांश्चारान् ययौ विन्ध्याटवीं प्रति ॥ १२ ॥
प्राप्य विन्ध्याटवीं तस्य गजस्य क्षोभशङ्कया ।
वत्सराजः स सैन्यानि दूरादेव न्यवारयत् ॥ १४ ॥
चारमात्रसहायस्तु वीणां घोषवतीं दधत् ।
निजव्यसनविस्तीर्णां तां विवेश महाटवीम् ॥ १५ ॥

ततोऽकस्माच्च निर्गत्य तस्माद् यन्त्रमयाद् गजात् ।
वत्सेश्वरं तं संनद्धाः पुरुषाः पर्यवारयन् ॥ २० ॥

सङ्गतमिलितैश्चान्यैर्योधास्तैः सैनिकैः सह ।
निन्युर्वत्सेश्वरं चण्डमहासेनान्तिकं च तम् ॥ २२ ॥

ततो वासवदत्तां तां सुतां तत्रैव भूपतिः ।
वत्सराजाय गान्धर्व्वशिक्षाहेतोः समर्पयत् ॥ २७ ॥

तस्य दृष्ट्वा तु तां कन्यां वत्सराजस्य मानसम् ।
तथा स्नेहाक्रान्तमभवन्न यथा मन्त्रमैक्षत ॥ २९ ॥

गत्वा वसन्तकसखस्ततो यौगन्धरायणः ।
उज्जयिन्यां महाकालश्मशानं प्राप स क्रमात् ॥ ४७ ॥

तत्रैनं दर्शनप्रीतो मित्रभावाय तत्क्षणम् ।
योगेश्वराख्यो वृतवान् अभ्येत्य ब्रह्मराक्षसः ॥ ४९ ॥

तेनोपदिष्टया युक्त्या ततो यौगन्धरायणः ।
न चक्रकारात्मनः सद्यो रूपस्य परिवर्त्तनम् ॥ ५० ॥

अभूच्च तेन विकृतः कुब्जो वृद्धश्च तत्क्षणात् ।
तथैव युक्त्या स तदा सिरानद्धपृथूदरम् ।
चक्रे वसन्तकस्यापि रूपं दन्तुरदुर्म्मुखम् ॥५२॥

ततो राजकुलद्वारमादौ प्रेष्य वसन्तकम् ।
विवेशोज्जयिनीं तां स तादृग् यौगन्धरायणः ॥५३॥

स च तत्र गतो दृष्ट्वं वत्सराजं ददर्श तम् ।
उन्मत्तवेषो विगलद्वाष्पो यौगन्धरायणः ॥५७॥

चकार तस्मै संज्ञां च वत्सराजाय सोऽपि तम् ।
प्रत्यभिज्ञातवान् राजा वेषप्रच्छन्नमागतम् ॥५८॥

॥ इति कथासरित्सागरे कथामुखलम्बके चतुर्थस्तरङ्गः ॥

पञ्चमस्तरङ्गः

(वासवदत्ताहरणम्)

अथ वासवदत्ता सा शनैर्वत्सेश्वरं प्रति ।
गाढं बबन्ध सद्भावं पितृपक्षपराङ्मुखी ॥१॥
ततो वत्सेशनिकटं पुनर्यौगन्धरायणः ।
विवेशादर्शनं कृत्वा सर्वानन्यान् जनान् प्रति ॥२॥
वसन्तकसमक्षं च विजने तं व्यजिज्ञपत् ।
राजन् बद्धो भवांश्चण्डमहासेनेन मायया ॥३॥
सुतां च दत्त्वा संमान्य त्वामयं मोक्तुमिच्छति ।
तदस्यैनां स्वयं हृत्वा गच्छामस्तनयां वयम् ॥४॥
एवं ह्यस्य प्रतीकारो दृप्तस्य विहितो भवेत् ।
अपौरुषकृतं लोके नैव स्याल्लाघवं च वः ॥५॥
अस्ति चैतेन दत्तास्यास्तनयायाः करेणुका ।
राज्ञा वासवदत्ताया नाम्ना भद्रवती नृप ॥६॥
सा चानुगन्तुं वेगेन शक्या नान्येन दन्तिना ।
मुक्त्वा नडागिरिं सोऽपि तां दृष्ट्वैव न युध्यते ॥७॥
तदारुह्य करेणुं तां सह वासवदत्तया ।
सायुधेनापयातव्यं गन्तुं गुप्तमितस्त्वया ॥८॥
ततश्च वत्सराजोऽत्र वीणामादाय तां निजाम् ।
यौगन्धरायणात् प्राप्तैर्योगैः स्वं सितवन्धनः ॥२०॥
उपनीतप्रहरणः स्वैरं वासवदत्तया ।
करेणुकायामारोहत् स तस्यां सवसन्तकः ॥२१॥
ततो वासवदत्तापि सह काञ्चनमालया ।
सख्या रहस्यधारिण्या तस्यामेवारोह सा ॥२२॥

अथोज्जयिन्या निरगात् स हस्तिपकपञ्चमः ।
वत्सेशो निशि मत्तेभभिन्नप्राकारवर्त्मना ॥२३॥

तत्स्थानरक्षिणौ वीरौ स्वैरं स हतवान् नृपः ।
वीरबाहुं तथा तालभटं राजसुतावुभौ ॥२४॥

ततः प्रतस्थे वेगेन स राजा दयितासखः ।
हृष्टः करेणुकारूढो दधत्याषाढकेऽङ्कुशम् ॥२५॥

उज्जयिन्यां च तौ दृष्ट्वा हतौ प्राकाररक्षिणौ ।
राज्ञे न्यवेदयन् रात्रौ क्षुभिताः पुररक्षिणः ॥२६॥

सोऽप्यन्विष्य क्रमाच्चण्डमहासेनः पलायितम् ।
हृतवासवदत्तं तं वत्सराजमबुध्यत ॥२७॥

ततः पुत्रः पालकाख्योऽथ जातकोलाहले पुरे ।
अन्वधावत् स वत्सेशमधिरुह्य नडागिरिम् ॥२८॥

वत्सेशोऽपि तमायान्तं पथि बाणैरयोधयत् ।
नडागिरिः करेणुं तां दृष्ट्वा न प्रजहार च ॥२९॥

ततः स पालको भ्राता पश्चादेत्य न्यवर्त्तत ।
गोपालकेन वाक्यज्ञः पितृकार्य्यानुरोधिना ॥३०॥

वत्सराजोऽपि विस्रब्धं गन्तुं प्रववृते ततः ।

प्रातः सेनापतिश्चास्य रुमण्वान् प्रापदन्तिकम् ।
यौगन्धरायणेन प्राग् दूतं संप्रेष्य बोधितः ॥४४॥

ततश्च तमभ्यागादुज्जयिन्या वणिक् तदा ।
यौगन्धरायणसुहृत् स चागत्याब्रवीदिदम् ॥४७॥

देव चण्डमहासेनः प्रीतो जामातरि त्वयि ।
प्रेषितश्च प्रतीहारस्तेनेह भवदन्तिकम् ॥४८॥

॥ इति कथासरित्सागरे कथामुखलम्बके पञ्चमस्तरङ्गः ॥

षष्ठस्तरङ्गः

(वत्सराजस्य कौशाम्ब्यागमनम्)

अथ विन्ध्यान्तरे तस्य वत्सराजस्य तिष्ठतः ।
पार्श्वं चण्डमहासेनप्रतीहारः समाययौ ॥१॥
स आगत्य प्रणम्यैनं राजानमिदमब्रवीत् ।
राजा चण्डमहासेनस्तव सन्दिष्टवानिदम् ॥२॥
युक्तं वासवदत्ता यत् स्वयमेव त्वया हृता ।
तदर्थमेव हि मया त्वमानीत इहाभवः ॥३॥
तदिदानीमविधिना ममास्या दुहितुर्यथा ।
न विवाहो भवेद्राजन् प्रतीक्षेथास्तथा मनाक् ॥५॥
गोपालको हि न चिरादत्रैवैष्यति मत्सुतः ।
स आस्याः स्वसुरुद्वाहं यथाविधि विधास्यति ॥६॥
स प्रतस्थे ततो देव्या सह वासवदत्तया ।
स्वपुरीं प्रति राजेन्द्रः प्रातरेवापरेऽहनि ॥१५॥
दृष्ट्वाथ पौरास्तं वत्सराजं वधूसखम् ।
प्रशान्तशोकाः शिखिनः सविद्युतमिवाम्बुदम् ॥१९॥
अथ वासवदत्ताया भ्राता गोपालकोऽचिरात् ।
आययौ सह कृत्वा तौ प्रतीहारपुलिन्दकौ ॥२२॥
ततो यथावद्वृत्ते तस्या वत्सेश्वरस्य च ।
व्ययो गोपालकोऽप्येद्युत्सवोद्वाहमहोत्सवे ॥२६॥
रतिवल्लीनवोद्भिन्नमिव पल्लवमुज्ज्वलम् ।
पाणिं वासवदत्तायाः सोऽथ वत्सेश्वरोऽग्रहीत् ॥२७॥
गोपालकार्पितैं रत्नैं राज्ञां चोपायनैस्तदा ।
पूर्णकोषो दधौ सत्यां वत्सेशो राजराजताम् ॥३१॥

निर्वर्त्तितविवाहौ तावादौ लोकस्य चक्षुषि ।
वधूवरौ विविशतुः पश्चात् स्वे वासवेश्मनि ॥५२॥

अथ सम्मानयामास पट्टबन्धादिना स्वयम् ।
निर्वृत्तोत्सवे वत्सराजो गोपालकपुलिन्दकौ ॥५३॥

राज्ञां संमाननार्थं च पौराणां च यथोचितम् ।
यौगन्धरायणस्तेन रुमण्वांश्च न्ययुज्यत ॥५४॥

तौ चाप्यपूजयद्राजा सचिवौ स्वकरार्पितैः ।
वस्त्राङ्गरागाभरणैर्ग्रामैश्च सवसन्तकौ ॥६०॥

कृतोद्वाहोत्सवः सोऽथ युक्तो वत्सेश्वरस्तया ।
मनोरथफलान्येव मेने वासवदत्तया ॥६२॥

गोपालकोऽथ वीवाहकर्त्तुः सन्देशतः पितुः ।
प्रययौ शीघ्रमाहर्त्तुं वत्सराजेन याचितः ॥६४॥

सोऽपि वत्सेश्वरो जातु चपलः पूर्व्वसङ्गताम् ।
गुप्तं विरचितां नाम भेजेऽन्तःपुरचारिकाम् ॥६५॥

तद्गोत्रस्खलितो देवीं पादलग्नः प्रसादयन् ।
लेभे सुभगसाम्राज्यमभिषिक्तस्तदश्रुभिः ॥६६॥

किं च बन्धुमतीं नाम राजपुत्रीं भुजार्ज्जिताम् ।
गोपालकेन प्रहितां कन्यां देव्या उपायनम् ॥६७॥

वसन्तकसहायः सन् दृष्ट्वोद्यानलतागृहे ।
गान्धर्व्वविधिना गुप्तमुपयेमे स भूपतिः ॥६९॥

तच्च वासवदत्तास्य ददर्श निभृतस्थिता ।
प्रचुकोप च बद्धा च सा निनाय वसन्तकम् ॥ ७० ॥
ततः प्रव्राजिकां तस्याः सखीं पितृकुलागताम् ।
स सांकृत्यायनीं नाम शरणं शिश्रिये नृपः ॥ ७१ ॥

सा तां प्रसाद्य महिषीं तया सैव कृताज्ञया ।
ददौ बन्धुमतीं राज्ञे पेशलं हि सतीमनः ॥ ७१ ॥
ततस्तं बन्धनाद्देवी सा मुमोच वसन्तकम् ॥ ७३ ॥

॥ इति कथासरित्सागरे कथामुखलम्बके षष्ठस्तरङ्गः ॥

लावाणको नाम तृतीयो लम्बकः

प्रथमस्तरङ्गः

एवं स राजा वत्सेशः क्रमेण सुतरामभूत् ।
प्राप्तवासवदत्तस्तत् सुखासक्तमानसः ॥ ३ ॥
यौगन्धरायणश्चास्य महामन्त्री दिवानिशम् ।
सेनापती रुमण्वांश्च राज्यभारमुदूहतुः ॥ ४ ॥
स कदाचिच्च चिन्तावानानीय रजनौ गृहम् ।
निजगाद रुमण्वन्तं मन्त्री यौगन्धरायणः ॥ ५ ॥
पाण्डवान्वयजातीऽयं वत्सेशोऽस्य च मेदिनी ।
कुलक्रमागता कृत्स्ना पुरं च गजसाह्वयम् ॥ ६ ॥
परिपन्थी च सर्वको प्रद्योती मगधेश्वरः ।
तत्तस्य कन्यकारत्नमस्ति पद्मावतीति यत् ।
तदस्य वत्सराजस्य कृते याचामहे वयम् ॥ २० ॥
छन्नां वासवदत्तां च स्थापयित्वा स्वबुद्धितः ।
दत्त्वाग्निं वासके ब्रूमो देवी दग्धेति सर्वतः ॥ २२ ॥
नान्यथा तां सुतां राज्ञे ददाति मगधाधिपः ।
इतीत्तन्निश्चितमतेः श्रुत्वा यौगन्धरायणात् ।
रुमण्वानब्रवीदेवं तर्हि यद्येष निश्चयः ॥ १०४ ॥

तद् गोपालकमानीय देव्या भ्रातरमादृतम् ।
संमन्त्र्य च समं तेन सम्यक् सर्व्वं विधीयताम् ॥ १०५ ॥
स च राजहितैषी सन् दुःखावहमपि स्वसुः ।
गोपालकोऽनुमेने तत् कर्त्तव्यं हि सतां वचः ॥१११॥
॥ इति कथासरित्सागरे लावाणकलम्बके प्रथमस्तरङ्गः ॥

द्वितीयस्तरङ्गः

ततः पूर्व्वोक्तया युक्त्या वत्सराजं सवल्लभम् ।
यौगन्धरायणाद्यास्ते निन्युर्लावाणकं प्रति ॥ १ ॥
एकस्मिन् दिवसे तस्मिन् राजन्याखेटकं गते ।
कर्त्तव्यसंविदं कृत्वा गोपालकसमन्वितः ॥ ६ ॥
यौगन्धरायणो धीमान् सरुमण्वद्वसन्तकः ।
देव्या वासवदत्ताया विजनं निकटं ययौ ॥ ७ ॥
सानुमेने च विरहक्लेशप्रदायि तदात्मनः ।
किं न्वस्म न सहन्ते हि भर्तृभक्ताः कुलाङ्गनाः ॥ ८ ॥
ततस्तां ब्राह्मणीरूपां देवीं यौगन्धरायणः ।
स चकार कृती दत्त्वा योगं रूपविवर्त्तनम् ॥ १० ॥
वसन्तकं च कृतवान् काणं वटुकरूपिणम् ।
आत्मना च तथैवाभूत् स्थविरब्राह्मणाकृतिः ॥ ११ ॥
तथारूपां गृहीत्वाथ तां देवीं स महामतिः ।
वसन्तकसखः स्वैरं प्रतस्थे मगधान् प्रति ॥ १२ ॥
तन्मन्दिरमथादीप्य दहनेन रुमण्वता ।
हाहा वसन्तकयुता देवी दग्धेत्यघोष्यत ॥ १४ ॥
यौगन्धरायणः सोऽथ सह वासवदत्तया ।
वसन्तकेन च प्राप मगधाधिपतेः पुरम् ॥ १६ ॥

तत्रोद्यानगतां दृष्ट्वा समं ताभ्यामुपाययौ ।
पद्मावतीं राजसुतां वार्यमाणोऽपि रक्षिभिः ॥ १७ ॥
इयमावन्तिका नाम राजपुत्री सुता मम ।
अस्याश्च भर्त्ता व्यसनी त्यक्त्वा मां कुत्रचिद्‌ गतः ।। २१ ॥
तदेतां स्थापयाम्यद्य तव हस्ते यशस्विनी ।
यावत्तमानयाम्यस्या गत्वान्विष्याचिरात् पतिम् ॥ २२ ॥
भ्राता काणवटुश्चायमिहैवास्याः समीपगाः ।
तिष्ठत्वेकाकिनी भावदुःखं येन न यात्यसौ ॥ २३ ॥
इत्युक्ता राजतनयामङ्गीकृतवचास्तया ।
तामामन्त्र्य स सन्मन्त्री द्रुतं लावाणकं ययौ ।। २४ ॥
ततो वासवदत्तां तां स्थितामावन्तिकाख्यया ।
वसन्तकं चानुगतं तं काणवटुरूपिणम् ॥ २५ ॥
सहादाय कृतोदारसत्कारा कं हशालिनी ।
पद्मावती स्वभवनं विवेश बहुकौतुकम् ॥ २६ ॥
अत्रान्तरेऽतिदूरासु भ्रान्त्वाखेटकभूमिषु ।
वत्सराजश्चिरादागात् सायं लावाणकं पुनः ।। ४७ ॥
भस्मीकृतमपश्यच्च तत्रान्तःपुरमग्निना ।
देवीं दग्धां च शुश्राव मन्त्रिभ्यः सवसन्तकाम् ॥ ४८ ॥
भुवैव चापतद्भूमौ मोहेन हृतचेतनः ।
क्षणान्तरे स नृपतिः मंक्षुतोऽतदचिन्तयत् ॥ ५१ ॥
विद्याधराधिपः पुत्रो देव्यास्तस्या भविष्यति ।
एतन्मे नारदमुनिर्वक्ति स्म न च तन्मृषा ।। ५२ ॥
कश्चित् कालं च दुःखं मे तेनैव मुनिनोदितम् ।
गोपालकस्य चैतस्य शोकः स्वल्प इवेक्ष्यते ।। ५३ ।
यौगन्धरायणादीनां न चैषामतिदुःखिता ।
दृश्यते तेन जाने सा देवी जीवेत् कथञ्चन ।। ५४ ॥

एवं गते स्ववृत्तान्ते लावाणकगतैस्तदा ।
गत्वा मगधराजाय चारैः सर्वं निवेदितम् ॥ ५८ ॥
स तद्बुद्ध्वैव कालज्ञो वत्सराजाय तां सुताम् ।
दातुं पद्मावतीमैच्छत् पूर्वं तन्मन्त्रिमार्गिताम् ॥ ५९ ॥
प्रविश्य मगधेशस्य वत्सेशोऽप्यथ मन्दिरम् ।
सनाथं पतिवत्नीभिः कौतुकागारमाययौ ॥ ७६ ॥
तत्र पद्मावतीमन्तर्ददर्श कृतकौतुकाम् ।
स राजा पूर्णवक्त्रेन्दुजितपूर्णेन्दुमण्डलाम् ॥ ७७ ॥
तस्याश्च मालातिलकौ दिव्यावालोक्य तौ निजौ ।
एतौ कुतोऽस्या इत्येवं विममर्श स भूपतिः ॥ ७८ ॥
मुमोच स कृतोद्वाहः कराद् वत्सेश्वरो वधूम् ।
न तु वासवदत्तां तां तत्याज हृदयात् क्षणम् ॥ ८२ ॥
पद्मावत्या विसृष्टं च सुखमारुह्य वाहनम् ।
तथैव च समादिष्टैस्तन्महत्तरकैः सह ॥ ९१ ॥
आगाद् वासवदत्तापि गुप्तं संन्यस्य पृष्ठतः ।
कृतरूपविवर्तं तं पुरस्कृत्य वसन्तकम् ॥ ९२ ॥
तच्छ्रुत्वा तेषु यातेषु राजा पद्मावतीं रहः ।
पप्रच्छ मालातिलकौ केनेमौ ते कृताविति ॥ १०१ ॥
सावोचदथ मद्गेहे न्यस्ता विप्रेण केनचित् ।
आवन्तिकाभिधा यैषा तस्याः शिल्पमिदं महत् ॥ १०२ ॥
तच्छ्रुत्वैव च वत्सेशो गोपालगृहमाययौ ।
नूनं वासवदत्ता सा भवेदत्रेति चिन्तयन् ॥ १०३ ॥
तत्र वासवदत्तां तां ददर्श प्रोषितागताम् ।
उपप्लवविनिर्मुक्तां मूर्तिं चान्द्रमसीमिव ॥ १०५ ॥
पपाताथ महीपृष्ठे स शोकविषविह्वलः ।
कम्पो वासवदत्ताया हृदये तूदपद्यत ॥ १०६ ॥

ततः स कृतिनां धुर्यो धीमान् यौगन्धरायणः ।
आचम्य प्राङ्मुखः शुद्ध इति वाचमुदैरयत् ॥ ११७ ॥
यद्यहं हितकृद् राज्ञो देवी शुद्धिमती यदि ।
ब्रूत भो लोकपालास्तन्न चेद् देहं त्यजाम्यहम् ॥ ११८ ॥
इत्युक्त्वा विरते तस्मिन् दिव्या वागुदभूदियम् ।
धन्यस्त्वं नृपते यस्य मन्त्री यौगन्धरायणः ॥ ११९ ॥
यस्य वासवदत्ता च भार्या प्राग्जन्मदेवता ।
न दोषः कश्चिदेतस्या इत्युक्त्वा वागुपारमत् ॥

॥ इति कथासरित्सागरे लावाणकलम्बके द्वितीयस्तरङ्गः ॥

बृहत्कथामञ्जरी

कथामुखनामा द्वितीयो लम्बकः

प्रथमो गुच्छः

भुजङ्गभङ्गिसुभगा कन्दर्पजयशालिनी ।
कौशाम्बी शाम्भवीव श्रीरस्ति स्वस्तिमती पुरी ॥ ४ ॥
अर्जुनाभिजने जातो जनमेजयसम्भवः ।
शतानीकोऽभवत्तत्र राजा राजेन्द्रशेखरः ॥ ६ ॥
बभूव तस्य राज्याब्धेः कर्णधारो महामतिः ।
मन्त्री युगन्धरो नाम शक्रस्येव बृहस्पतिः ॥ ११ ॥
ततो मुनिप्रसादेन राजा दशरथोपमः ।
दृष्टा राममिव प्राप सहस्रानीकमात्मजम् ॥ १८ ॥
अत्रान्तरे सुरपतिं दृष्टा युद्धाय सानुगः ।
आगतस्तस्य शिरसा यमदंष्ट्रो महासुरः ॥ २१ ॥

वर्त्तमाने दिवि महासङ्गरे सुररक्षसाम् ।
आनिनाय शतानीकं साहाय्ये तं पुरन्दरः ॥ २२ ॥
नीतो मातलिनाभ्येत्य सादरं स धनुर्द्धरः ।
विधाय प्रेक्षकान् देवान् जघान दितिजान् रणे ॥ २३ ॥
महिष्या सह भूपाले संप्राप्ते कीर्त्तिशेषताम् ।
भेजे राज्यं शतानीकतनयो मन्त्रिणां गिरा ॥ २६ ॥
स्वर्योषिद् ब्रह्मणः शापाद् अयोध्यायामलम्बुषा ।
जाता मृगावती कन्या भूपतेः कृतवर्म्मणः ॥ २८ ॥
ततः कालेन तनयां क्ष्मापतेः कृतवर्म्मणः ।
तामाससाद दयितां सर्व्वस्वं पुष्पधन्वनः ॥ ३५ ॥
मृगावतिं समासाद्य विलासतरुवल्लरीम् ।
सा तस्माद् गर्भमादाय भवानीवेन्दुशेखरात् ।
पाण्डिम्ना शशिलेखेव पीयूषक्षालिता बभौ ॥३७॥
अत्रान्तरे मन्त्रिवरः सेनानीश्च महीपतेः ।
द्विजो नर्म्मवयस्यश्च पुत्रान् प्राप कुलोचितान् ॥३८॥
सुतो युगन्धरस्यासीद् श्रीमान् यौगन्धरायणः ।
रुमण्वान् सुप्रतीपस्य द्विजस्य च वसन्तकः ॥३९॥
पत्नी समीहितकृति स्वेच्छया मतिरुद्दयवी ।
तस्या रक्तसरःस्नाने तत्रामन्यत भूपतिः ॥४१॥
कौसुम्भसलिलस्नाने विहिते सरसि क्षणात् ।
सखीजनगदशाधीमान् को हि दैवे पराङ्मुखे ॥४२॥
ततस्तामामिषधिया सुवर्ण्णकुलसम्भवः ।
जहार विकटः पक्षी मुग्धां दग्धविधेर्वशात् ॥४३॥
ततो यदृच्छया यातस्तां विलोक्य तथा स्थिताम् ।
निनाय करुणासिन्धुमुनिपुत्रस्तपोवनम् ॥५०॥

सुतेवाश्वासिता तव कृपया जमदग्निना ।
असूत तनयं काले सेनान्यमिव पार्व्वती ॥५१॥
तस्याकाशभवा वाणी चकारोदयनाभिधाम् ;
निजवंशशशाङ्कस्य भविष्यच्चक्रवर्त्तिन: ॥५२॥
आश्रमे स मुनीन्द्रेण कृतचूड़ादिकस्ततः ।
ववृधे बालकशशी सह मातुर्मनोरथैः ॥५३॥
विद्याकलाकलितधीर्युवा नयननन्दनः ।
सोऽपश्यन् मृगयासक्तो व्याधबद्धं भुजङ्गमम् ॥५४॥
स सर्पो मोचितस्तेन नागो भूत्वा कृताञ्जलिः ।
सख्यं विधाय पातालं निनाय तमुदारधीः ॥५६॥
पाताले प्रेमविनतस्तं वयस्यमपूजयत् ।
भगिनीं ललिताभिख्यां ददावुदयनाय सः ॥५७॥
ताम्बूलीस्रजमम्लानां वीणां घोषवतीमपि ।
अवाप्य राजतनयः फणीन्द्रात् स्वाश्रयं ययौ ॥६०॥
अत्रान्तरे स शबरः कौशाम्ब्यां वणिजं ययौ ।
सहस्रानीकनामाङ्कमणिकङ्कणविक्रयी ॥६२॥
आदाय रत्नकटकं स विभीतो महीभुजे ।
निवेद्य शबरोपितः प्रणम्य स ययौ वणिक् ॥६३॥
मृगावतीवियोगाग्निदह्यमानतनुर्नृपः ।
तदाहृतशबरीसङ्गसुधार्द्रं प्राप्य कङ्कणम् ॥६४॥
मुनिना पूजितस्तत्र दयितां विरहार्द्दिताम् ।
लेभे हर्षविशोकाश्च तनयं चातनुद्युतिः ॥१४०॥
अयं त्वत्तो नरपते मृगावत्यां यशोनिधिः ।
जातः श्रीमान् शुभो जेता धनञ्जय इवापरः ॥१४१॥
इत्युक्ते मुनिना दत्तं गृहीत्वोदयनं नृपः ।
प्रियासहायः स्वपुरीं प्रतस्थे मन्त्रिभिर्वृतः ॥१४२॥

ततः प्रविश्य कौशाम्बीं तनयाय ददौ नृपः ।
पुत्रान् युगन्धरादीनां पौरराज्यश्रिया सह ॥१४३॥
यौगन्धरायणो मन्त्री रुमण्वान् वाहिनीपतिः ।
वसन्तको नर्म्मसुहृद् राजसूनोरभूत्ततः ॥१४४॥

॥ इति क्षेमेन्द्रविरचितायां बृहत्कथायां कथामुखलम्बके प्रथमो गुच्छः ॥

द्वितीयो गुच्छः

अत्रान्तरे ग्रथारम्भं तं ज्ञात्वोज्जयिनीपतिः ।
चक्रे चण्डमहासेनस्तज्जयाय ततं मनः ॥४ ॥
कन्या वासवदत्तेयं तद्योग्यैव सुता मम ।
निसर्गशत्रुर्नार्थ्यो मे मानी स च न याचते ॥५॥
पुत्री मे कुलसर्व्वस्वमियं गान्धर्व्ववेदिनः ।
वीणायां श्रुतितत्त्वज्ञशिष्यतां तव वाञ्छति ॥१२॥
तदेह्युज्जयिनीं देव प्रणयाद् हितुर्मम ।
इत्युक्त्वा प्रेषितो दूतः कौशाम्बीं त्वरितो ययौ ।
ततोदयनमासाद्य यथादिष्टं न्यवेदयत् ॥१४॥
वीणां वासवदत्तासौ शास्यत्यभ्येत्य मत्पुरीम् ।
शिष्यो गुरुगृहं याति नहि शिष्यगृहं गुरुः ॥१५॥
अत्रान्तरे प्रतिवचो दूताद्‌ाकर्ण्य निस्पृहम् ।
ध्यायंश्चण्डमहासेनः किमपि व्याकुलोऽभवत् ॥२१॥
आधोरणैःकृतपदं कृत्वा मन्त्रं महागजम् ।
विन्ध्याटव्यां ससर्जाशु स शैलमिव जङ्गमम् ॥२२॥
कूटकुञ्जरमालोक्य वीणामधुरगीतिभिः ।
स जिघृक्षुर्मुधा तस्थौ सेवाभिरिव दुर्ज्जनम् ॥३९॥
तस्मिन् घोषवतीध्यर्ये योधाः कुञ्जरनिर्गताः ।
अभ्यायुः सुसंरब्धाः सह सातं जिघृक्षवः ॥४१॥

तच्छ्रुत्वा स्वयमेत्याह पुनरुज्जयिनीपतिः ।
वत्सेश्वरं समासाद्य स विवेश निजां पुरीम् ॥४४॥
इत्युक्त्वा तनयामस्मै न्यवेदयदमन्दधीः ।
वीणागेयकलाज्ञाने शिष्येयं भवतामिति ॥४७॥
तां ददर्श ततो राजा नीलनीरजलोचनाम् ।
शृङ्गारमारुताधूतस्मराम्भोलहरीमिव ॥४८॥
अतान्तरं तथाभूतं ज्ञात्वा वत्सनरेश्वरम् ।
संमन्त्र्य सेनापतिना सह पौरैश्च दुःखितः ॥५८॥
यौगन्धरायणो धीमान् निर्ययौ योगकोविदः ।
व्रजन् विन्ध्याटवीं प्राप्य त्वरितस्तरुमालिनीम् ।
तत्र योगेश्वराख्येन मित्रतां ब्रह्मरक्षसा ।
प्राप्य रूपपरावृत्तिं योगं लेभे महामतिः ॥६६॥
वसन्तः सोऽपि तेनैव नीतः क्षिप्रं विरूपताम् ।
बभूव विकटाकारो हन्त्यायतनमात्मनः ॥६८॥
यौगन्धरायणः प्राप्य राजमार्गं स्खलद्गतिः ।
गायन् हसन् पठन् धावन् नृत्यं जनमहासयन् ॥६९॥
कौतुकात्तत्र नारीभिर्नीतो गान्धर्वशालिकाम् ।
कन्यागुरुं ददर्शाथ नृपं पुनरिवार्जुनम् ॥७१॥
वत्सेश्वरोऽपि संप्राप्य योगं यौगन्धरायणात् ।
ददर्श मन्मथकृतविपरीतं वसन्तकम् ॥७२॥
अथ राजानमभ्येत्य स्वैरं यौगन्धरायणः ।
विमुक्त्युपायं संमन्त्र्य योगं दत्त्वा ययौ पुनः ॥१२२॥
भद्रां भद्रवतीं नाम करिणीं लक्षणोचिताम् ।
आदायाषाढकं ज्ञात्वा दानैर्हस्तिपकं वशं ॥१२५॥
वसन्तकेन सहितः सार्द्धं वासवदत्तया ।
तत्सख्या प्रेमविश्वासभुवा काञ्चनमालया ॥१२६॥

निशि सर्व्वायुधोपेतौ कृत्वा नगररक्षिणः ।
ययौ करेणुकावेगघट्टनझात्कृतरञ्जितः ॥१३७॥
प्रयाते वत्सनृपतौ बभूवोज्जयिनीपतिः ।
मिलत्-समस्त-सुभट-व्रातकोलाहलः पुरे ॥१३८॥
नडागिरिं समारुह्य पालकः कुपितोऽथ तम् ।
पृष्ठतोऽभिससारैकस्तञ्ज्ञात्वावन्तिपोऽब्रवीत् ॥१३९॥
कोपनः पालकः शूरो मान्यो वत्सेश्वरश्च नः ।
गच्छ गोपाल तद्युद्धं निवारय जवादिति ॥१४०॥
अत्राभ्येति समादाय रत्नाश्ववरकुञ्जरान् ।
गोपालकस्तद्विवाहे विसृष्टोऽवन्तिभूभुजा ॥१६४॥
इति पान्थवणिग्वाक्यं श्रुत्वा राजा प्रियासखः ।
विसृज्य दूतान् स्वपुरीं स्वसैन्याय व्यलम्बत ॥१७५॥
अथ गोपालके प्राप्ते प्रवृत्ते च महोत्सवे ।
विवाहवसुधां राजा देव्या सह समाविशत् ॥२५१॥

इति क्षेमेन्द्रविरचिते बृहत्कथासारे कथामुखनामा द्वितीयो लम्बकः समाप्तः ।

लावाणकनामा तृतीयो लम्बकः

प्रथमो गुच्छः

ततः प्रियतमाकेलिविलासरसतत्परः ।
शनैर्बभूव वत्सेशः प्रजाकार्य्ये पराङ्मुखः ॥१॥
कमलाममथाहूय निशि यौगन्धरायणः ।
अचिन्तयत् प्रभुहितं मन्त्रिमूला हि सम्पदः ॥२॥
मगधाधिपतेः पुत्रीं यदि पद्मावतीं नृपः ।
प्राप्नोत्यस्मत्प्रयत्नेन तदेषा नः सहायता ॥१२॥

श्रुत्वेति मन्त्रिवचनं सेनापतिरभाषत ।
चक्रवर्त्तिवधूः सा हि भाविनीति श्रुतं मया ॥१३॥
न हि वासवदत्तायां सक्तायामस्मै महीभुजे ।
ददाति मगधाधीशो याचितोऽपि प्रियां सुताम् ॥१४॥
इत्याकर्ण्याब्रवीन्मन्त्री दग्धा देवीति कृत्रिमम् ।
कृत्वा प्रयोगं सावश्यं लभ्यते मगधात्मजा ॥१५॥
मन्त्रयित्वेति विस्रब्धं बहु यौगन्धरायणः ।
गोपालमानिनायाशु स्वपुरीं नृपसेवने ॥५५॥
कृत्वा विदितवृत्तान्तं तं नरेन्द्रहिते रतम् ।
कूटं वासवदत्तायाः दाहे निश्चयमाप्तवान् ॥५६॥
स लावाणकयात्रायां चक्रे भूपतिमुत्सुकम् ।
देवीं च कां हि जानीते चरितं प्रौढ़मन्त्रिणाम् ॥५७॥
अथ तस्मिन् मृगव्यायां क्रीड़ायै विपिनं गते ।
यौगन्धरायणोऽभ्येत्य सार्धं गोपालकादिभिः ॥७१॥
कृत्वा ज्ञातकथां देवीं प्रार्थैः पतुराह्निर्तैषिणीम् ।
गूढ़ं वसन्तकोपेतां निनाय मगधान् क्षणात् ॥७२॥
तेषु यातेषु मगधान् गोपालोऽपि कृमण्वता ।
सह लावाणकं दग्ध्वा गूढ़मन्त्रधरोऽभवत् ॥७४॥
मन्त्री ब्रह्मद्विजाकारः प्रविश्य मगधापतेः ।
कन्यकान्तःपुरं प्राह प्रौढ़ैः पद्मावतीं शनैः ॥७५॥
राजपुत्री सुतेयं मे रूपिणी तनयोऽप्ययम् ।
अन्वेष्टुमस्या गच्छामि चिरविप्रोषितं पतिम् ॥७६॥
निक्षिप्तेयं त्वयि मया सुतश्चायं प्रियंवदः ।
इत्युक्त्वा प्रययौ मन्त्री तथेत्यभिहितस्तया ॥७७॥
अवन्तिकाभिधानां तां कन्या वीक्ष्य द्विजन्मजाम् ।
मागधी देवतां मेने रूपलावण्यराशिभिः ॥७९॥

अत्रान्तरे मृगक्रीडानिवृत्तो वत्सभूपतिः ।
देवीं लावाणके दग्धामश्रौषीत् सवसन्तकाम् ॥८६॥
स समाश्वास्यमानोऽपि यत्नाद्‌ गोपालकादिभिः ।
आससाद धृतिं राजा नयहीन इव श्रियम् ॥८९॥
प्रद्योतो मगधाधीशो दूतेनाभ्यर्थ्य भूभुजे ।
दातुं पद्मावतीमैच्छत् पार्वतीमिव शूलिने ॥९३॥
प्रियं प्राप्स्यति तां प्राप्य श्रुत्वेति सचिवान्नृपः ।
अमन्यत निजोद्वाहं विरहानलदुःसहः ॥९४॥
ततस्तुरगसैन्येन मागधीं प्राप्य भूपतिः ।
विवाहवसुधां भेजे राजपुत्र्या सशोचिताम् ॥९५॥
अवन्तिकाविरचितां तिलकं मालिकां तथा ।
अम्लानां वीक्ष्य भूपालो वर्णयित्वा धृतिं ययौ ॥९८॥
कथं जीवति मे देवी नान्या वेत्ति तया विना ।
मालिकां तिलकं चेदमिति ध्यात्वा जहर्ष सः ॥९९॥
प्रविश्यान्तःपुरं तत्र नववध्वापि सङ्गतः ।
न ननन्द स्मरन् कान्तां कामकेलिकुमुद्वतीम् ॥१०१॥
ततः प्रणयवादिन्यः पद्मावत्या वशान्विताः ।
अवन्तिकां शुकच्छन्नरथेनाशु समाययौ ॥१०१॥
गोपालान्तःपुरं प्राप्तां ततस्तां वत्सभूपतिः ।
वल्लभां स्वां परिज्ञाय मुमोह विरहाकुलः ॥१०२॥
राजानं विह्वलं दृष्ट्वा देवीं चोत्कम्पितां तथा ।
पापोऽस्मि कारणमिति प्राह यौगन्धरायणः ॥१०४॥
अथाश्रुकणसन्दिग्धतारहारस्तनस्थली ।
उवाच देवी निःश्वासम्लपिताधरपल्लवा ॥१०५॥
आर्यपुत्रहितायैषा तीर्णा गूढस्थितिर्मया ।
स्वस्त्यस्त्विदानीं त्यक्ष्यामि वह्नौ दुःखालयां तनुम् ॥१०६॥

श्रुत्वेति वचनं देव्याः सह गोपालकादिभिः ।
पद्मावती च राजा च मन्त्री च रुरुदुः पृथक् ॥१०७॥

धन्योऽसि वत्सनृपते महेश्वर इवापरः ।
यस्य वासवदत्तेयं सती हृदयवल्लभा ॥१०८॥

इत्याकाशभवा वाणी सती भावविशुद्धये ।
उच्चचार नृपस्तां च श्रुत्वाभूत् स मदाकुलः ॥१०९॥

इति क्षेमेन्द्रविरचिते बृहत्कथासारे लावाणकलम्बके पद्मावतीविवाहः ।

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APPENDIX B

CRITICAL ANALYSIS

Like Aristotle, Sanskrit dramatists also always paid particular attention to a well-developed plot which is the essential element of a drama being successful and interesting. Characterization, though a necessary factor comes next in importance to the development of plot. Characterization mostly depends upon the arrangement of the incidents which bring about the circumstances that become helpful to the individuals in revealing their different traits of character. So in order to make a dramatic plot, a well-constituted organic whole, shorn of its unessential characteristics,—Sanskrit dramatugy gives a detailed analysis of the technique of development of the plot.

Concerning the plot of a drama three technical terms are to be taken into consideration first, viz., अर्थप्रकृति (characteristic elements of the plot); अवस्था (stages of development of the plot) and सन्धि (junctures). These three constitute the different aspects of the plot which broadly takes two forms—आधिकारिक (the principal or the main plot) and प्रासङ्गिक (the subsidiary plot which may take the dimension of an episode or an incident). अर्थप्रकृतिs (characteristic elements of the plot) are five in number such as बीज (germ) बिन्दु (drop,

which again sets in activity the course of the drama which seems to be already interrupted), पताका (episode), प्रकरी (incident) and कार्य (denouement) which are all प्रयोजनसिद्धिहेतवः। बीज is the brief allusion of the circumstance which develops to its ultimate end. ("अल्पमात्रं समुद्दिष्टं बहुधा यद् विसर्पति। फलस्य प्रथमो हेतुर्बीजं तदभिधीयते"—सा: द: ६।६५-६६) The brief soliloquy of यौगन्धरायण in Act I—"एवमेतत् कः सन्देहः...भीत एवास्मि भर्तुः" (Pp. 18-20) is called the बीज of रत्नावली, because this initial stage develops into the conclusion of the drama ["रत्नावल्यां वत्सराजस्य सागरिकाप्राप्तिहेतुरनुकूलदैवो यौगन्धरायणव्यापारो विष्कम्भके न्यस्तं...यौगन्ध......कः सन्देहः इत्यादिना......स्वामिनो वृद्धिहेतो इत्यन्तेन"—दशरूपके १।१६] बिन्दु is what bridges up the break caused by some digression. ["अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम्" —सा: द: ६।६६] When at the end of Act I, the worship of Cupid was concluded, and Ságariká was going away, she heard the वैतालिक sing "उदयनस्येन्दोरिवोद्वीक्षते" (P. 59) and longed for seeing the King whom so long she took for Cupid in flesh and blood. This sets up the connection with what transpires in Act II. [cf.—"रत्नावल्यामनङ्गपूजापरिसमाप्तौ कथार्थविच्छेदे सति 'उदयनस्येन्दोरिवोद्वीक्षते' इति सागरिका श्रुत्वा (सहर्षम्) 'कधं एसो सो उदअणणरिंदो' इत्यादिरवान्तरार्थहेतुः" —सा. द. ६] "There are also five elements of the plot (arthaprakriti), which the theory not very accurately parallels with the five stages of the action.* The first is the germ (bija) whence

*The parallellism is faulty ; neither episode or incident is necessary nor corresponds to práptyáshá, and niyatápti, nor garbha, nor vimarsha. Dhanika admits this in effect ; there is no episode in Ratnávali.

springs the action, as in the Ratnávali from Yaugandharáyana's scheme to secure the princess for the king. The second, with change of metaphor, is the drop (bindu), which spreads out as oil on water ; the course of the drama, which has seemed to be interrupted, is again set in activity ; thus in the Ratnávali, when the festival of the god of love is over, the princess gives a decisive impulse to the motion of the drama by recognising in him, whom she deemed the god himself, the king for whom, she was destined as a bride. The other three elements are the episode, the incident and the *denouement* (kárya)."—Keith—Sanskrit Drama, P. 298. [See दशरूपक १।१७] पताका is an episode which contributes greatly to the development of the plot ["व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते"—सा: द: ६।६७]. In Ratnávali the concoction of the plot made by विदूषक and सुसङ्गता which extends to a great length (i.e., the whole of Act III) may be roughly called a पताका, though Prof. Keith does not admit it. प्रकरी is an incident of small dimension, which can be illustrated by the introduction of the incident of the monkey and the Sáriká ("प्रासङ्गिकं प्रदेशस्थ चरितं प्रकरी मता"—सा: द: ६।६७) (Act II—Pp. 122-154). कार्य is the final unravelling of the plot (denouement). In रत्नावली, the final union of the hero and the heroine is the example of कार्य ।

The अवस्थाs or the stages of the development of the plot are five in number ; such as, आरम्भ, यत्न, प्राप्त्याशा, नियताप्ति and फलागम । आरम्भ (Beginning) is the first stage in which the desire to attain the final end is indicated. ("भवेदारम्भ औत्सुक्यं यन्मुख्यफलसिद्धये" —सा: द: ६।७१) । यौगन्धरायण's anxiety to put Ratnávali in

the harem is the example of this stage—"रत्नावल्यन्तःपुरनिवेशार्थं योगन्धरायणस्य औत्सुक्यम्—सा: द: ६ and दशरूपक १।२० । This stage is characterized by the बीज mentioned above. (Act I—Pp. 18-20) यत्न (Determined effort) is the second stage in which the hero and the heroine exert themselves for the quick achievement of the final result ["प्रयत्नस्तु फलावाप्तौ व्यापारोऽतित्वरान्वित:"—सा. द:. ६।७२ and दशरूपक १।२०] । In the रत्नावली, the heroine Ságariká exerts herself in quickly devising some means for having a sight of the King [Cf. "यद्वा रत्नावल्याम्—तहवि ण अत्थि अण्णो दंसणीवाओत्ति जधा तधा आलिहिअ जधासमीहिदं करिस्सं—इत्यादिना प्रतिपादित: रत्नावल्याश्चित्रलेखनादिर्वत्स-राजसङ्गमोपाय:"—सा: द: ६।७२ and दशरूपक १।२०—Act II. Pp. 112-113.] This stage is characterized by बिन्दु that cements the break, and the प्रयत्न stage is due to that cementing. प्राप्त्याशा (Hope of union) is the third stage in which the hope of attaining the final end passes through an uncertain state due to advantages and disadvantages. In Act III of Ratnávali when everything was arranged that Ságariká would meet the King under the disguise of the Queen, the King became hopeful. But Vásavadattá's detection leaves the King in disappointment. ["उपायापायशङ्काभ्यां प्राप्त्याशा प्राप्तिसम्भव:"—"रत्नावल्यां तृतीयेऽङ्के वेशपरिवर्त्तनाभि-सरणादे: सङ्गमोपायात् वासवदत्तालक्षणापायशङ्कया च अनिर्धारितैकान्तसङ्गमरूप-फलप्राप्ति: प्राप्त्याशा"—सा: द: ६।७१, दशरूपक १।२१—Act III. Pp. 233-245.] नियताप्ति (Sure attainment) is the fourth stage in which the obstacle in the way of achievement of the final end is removed ["अपायाभावत: प्राप्तिर्नियताप्तिस्तु निश्चिता"—सा. द: ६।७१] In रत्नावली, the King made up his mind to attain the desired object

by pacifying Vásavadattá who was the only obstacle. [Cf.—"यथा रत्नावल्यां—राजा—"देवीप्रसादनं त्यक्त्वा नान्यमत्रोपायं पश्यामि इति देवीलक्षणापायस्य निवारणान्नियतफलप्राप्तिः सूचिता"—सा. द: ६।७३ and विदू—"सागरिका दुक्करं जीविस्सदि......पश्यामि"—दशरूपक १।२१। Act III. Pp. 266-67.]

फलागम (Attainment of the desired object) is the fifth stage in which the final end is achieved when all unfavourable circumstances are removed through gradual unravelling of the plot in its different stages. ["सावस्था फलयोगः स्याद् यः समग्रफलोदयः" सा. द. ६।७३] In रत्नावली this stage is illustrated when the King finally obtained Ratnávali along with the paramount monarchy over the world (cf.—"यथा—रत्नावल्यां रत्नावलीलाभश्चक्रवर्तित्वलक्षणफलान्तरलाभसहितः"—सा:. द:. ६।७३ and दशरूपक १।२२]

"As action, when developed in full, as normally it is in the Nátaka, the most perfect of forms of drama, involves of necessity of five stages of development (avasthá); there must be as the beginning (árambha) the desire to attain some end, which leads on to the determined effort (prayatna) to secure the object of desire ; this leads to the stage in which success is felt to be possible (práptyáshá—práptisambhava) having regard to the means available and the obstacles in the way of achievement : then arrives the certainty of success (niyatápti), if only some specific difficulty can be surmounted ; and finally the object is attained (phalágama)......The Ratnávali, no less perfect an example of the minor type, the Nátiká, reveals to us the aims of the minister to secure the union of the heroine and the king ; a definite step to this end is taken

when the heroine decides to depict the face of Vatsa on the canvas ; in Act II the lovers are united for the moment, but subject to the risk of discovery by the queen ; then the king recognizes that his success in love depends on winning the queen's favour, which is successfully accomplished in the last act."—Keith, Sanskrit Drama. Pp. 297-98].

"Corresponding to these five gradual stages of development there are five Sandhis which set up connecting links of different incidents with the main action of the drama" ("अन्तरैकार्थसम्बन्धः सन्धिरेकान्वये सति" सा: द: ६।७५)। They are five in number, such as मुख, प्रतिमुख, गर्भ, विमर्श and उपसंहृतिः। "Based on these parallel sets is a third division of the junctures (sandhi), which carry each of the stages of the action to its normal close. They are the opening (mukha), progression (pratimukha), development (garbha), pause (vimarsha) and conclusion (nirvahana), corresponding clearly and closely with the stages set out above. Abhinavagupta (Dhvanyālokalochana) frankly treats the avasthás as sandhis...and distinguishes the arthaprakritis. Dasharupaka is responsible for the doctrine that each sandhi rests on an avasthá and an arthaprakriti, accepted in Pratáparudriya···In the Ratnávali, the opening extends to that point in Act II, where Ratnávali decides to depict the king as the only means of gazing on him whom she loves...the progression extends then to the close of the Act ; the development occupies Act III, while the pause due to the intervention of the queen, is brought to an end by

the mock fire of the palace in Act IV, and the remaining portion of that Act gives the conclusion......But far more complex is the insistence on the subdivision of the five junctures into 64 members (12, 13, 12, 13 and 14 respectively). The distribution, however, has no real value......when used, they should be essentially subservient to the sentiment which the piece seeks to create ; they should either treat the subject chosen, expand the plot, increase interest, produce surprise, represent the parties in action or conceal what should be concealed......some must be included in any drama, since one without any would be like a man without limbs, and adroitly used, they may give merit to a mediocre subject-matter" (Nátyashástra, Benares Edition, Chapter XXI, 53-56) —Keith, Sanskrit Drama, Pp. 298-300.

As regards the working of मुखसन्धि, see the Critical Remarks of Act I—Pp. 106-107. मुखसन्धि—has twelve aspects (अङ्गs) :—

(1) उपक्षेपः (काव्यार्थस्य समुत्पत्तिः, बीजन्यासः, beginning)—e. g., एवमेतत् कः सन्देहः द्वीपादन्यस्मात् etc. (P. 18).

(2) परिकरः (समुत्पन्नार्थबाहुल्यं, elaboration of the plan)—e. g., अन्यथा क......स्पृशन्ति स्वामिनमभ्युदयाः (P. 18).

(3) परिन्यासः (तन्निष्पत्तिः) e. g., प्रारम्भेऽस्मिन् स्वामिनः वृद्धिहेतौ etc. (P. 20).

(4) विलोभनम् (गुणाख्यानम्)—e. g., विश्रान्तविग्रहकथः etc. (P. 21) ; or अस्तापास्त etc. (P. 59).

(5) युक्तिः (अर्थानां सम्प्रधारणम्)—e. g., मयापि चैनां दृष्टैवीक्षे...मिलितः (P. 18). Cf. दशरूपकः—"इत्यनेन सागरिकाया अन्तःपुरस्थाया वत्सराजस्य सुखेन

दर्शनादिप्रयोजनावधारणात् वाभ्रव्यसिंहलेश्वरामात्ययोः स्वनायकसमागमहेतु प्रयोजनत्वेनावधारणात् युक्तिः" (I. 27).

(6) प्राप्तिः (सुखागमः)—e.g., राज्यं निर्जितशत्रु योग्यसचिवे etc. (P. 24) : or सागरिका—कथं अयं सो राआ......(P. 59).

(7) समाधानम् (बीजस्यागमनम्)—e. g., ता पूआणिमित्ताइं उअअरणाइं मे उवणेहि......ता अलक्खिदा पेक्खिस्सं (Pp. 47-44).

(8) विधानम् (सुखदुःखकृतः अर्थः)—e. g., the speech of Ságariká at the first sight of the King near the red Ashoka tree (कधं पेक्खिदो ज्जेव्व अपुज्जो कुसुमाउहो......गमिस्सं (P. 56).

(9) परिभावना (कुतूहलोत्तरा वाक् अद्भुतावेशः)—e. g., इह पच्चक्खीकिदो ता अहंपि इमेहिं कुसुमेहिं...पूजइस्सं (P. 56).

(10) उद्भेदः (बीजार्थस्य प्ररोहः, गूढभेदनम्)—e. g , अस्तापास्त इत्यादि उदयनस्येन्दोरिवोद्वीक्षते इत्यन्तम् (P. 59), in the shloka अस्तापास्तसमस्तभासि etc. Here Ságariká knows the King to be उदयन and grows love-sick.

(11) करणम् (प्रकृतारम्भः)—e. g. कहं अयं सो राआ उदअणो जस्स अहं तादेण दिण्णा etc. (P. 59) ; or Acc. to दशरूपक—णमो दे कुसुमाउह......गमिस्सं (Pp. 56-57).

(12) भेदः (संहतभेदनम्, प्रोत्साहना)—e. g. कधं मंदभाइणीए मए पेक्खिदुं वि चिरं ण पारिदो अयं जणो ! (P. 60).

प्रतिमुखसन्धि—It begins in Act II along with its 13 elements (अङ्गs). As regards प्रतिमुखसन्धि and its working, see the Critical Estimate of Act II (Pp. 217-219). The 13 अङ्गs of प्रतिमुख are :—

(1) विलासः (रत्यर्थेहा—Desire for enjoyment) e. g. हिअअ पसीद पसीद etc. (Act II—Pp. 112-113).

(2) परिसर्पः (दृष्ट[इष्ट]नष्टानुसरणम्)—e. g. ता जहा तहा आलिहिअ णं

पेक्खिदव्वं (P. 113). अथवा दशरूपके—"सारिकावचनचित्रदर्शनाभ्यां सागरिकानुरागबीजस्य दृष्टनष्टस्य क्वासौ क्वासौ इत्यादिना वत्सराजेनानुसरणात्" (P. 168)

(3) विधुतम् (Non-acceptance of a courtesy, कृतस्यानुनयस्यापरिग्रहः)—e. g. सहि अवणेहि इमाइं णलिणीपत्ताइं (P. 120) दशरूपके—विधुतम् अरतिः—दुल्लह......वरमेक्कं (P. 120).

(4) तापनम् (उपायादर्शनम्)—e. g. दुल्लहजणाणुराओ.........वरमेक्कं । (P. 120). दशरूपके शमः (अरतेरुपशमः)—अनया लिखितोऽहमिति...... (P. 158).

(5) नर्म (परिहासवचः)—e. g. सुसङ्गता—सहि ! जस्स किदे तुमं आगदा सो अअं दे पुरदो चिट्ठदि...णं चित्तफलअस्स (Pp. 159-163).

(6) नर्मद्युतिः (Satisfaction caused by joke.—परिहासजा धृतिः)—e. g. सुसङ्गता—सहि ! अदक्खिणा.........सागरिका—अइ सुसंगदे ! दाणिं वि (कीलिदुं) ण विरमसि etc. (P. 172).

(8) विरोधः (व्यसनप्राप्तिः)—e. g. भो वअस्स ! पच्छादेहि चित्तफलअं इमिणा कअलीपत्तेण । एसा क्खु देवीए...आअदा (P. 164). दशरूपके—निरोधनम् (हितरोधः)—राजा—धिङ् मूर्ख ! ...प्राप्ता कथमपि...भवता (P. 177).

(9) पर्युपासनम् (कृतस्यानुनयः)—e. g. विदूषकः—एसा कअलीघरं...गदा etc. (P. 144). अथवा दशरूपके—प्रसीदेति ब्रूयाम्...(Pp. 183-184).

(10) पुष्पम् (विशेषवचनम्)—e. g. राजा—(हस्ते गृहीत्वा स्पर्शं नाटयति) विदू—भो वअस्स ! एसा अपुव्वा सिरी...समासादिदा...कुसुमतदूवः (P. 172)

(11) वज्रम् (प्रत्यक्षनिष्ठुरं वचः)—e. g. सुसङ्गता—ण केवलं देवी चित्तफलएण...ता जाव गदुअ देवीए णिवेदइस्सं (Pp. 165-166).

(12) उपन्यासः (प्रसादनम्—pacification)—e.g. सुसङ्गता—भट्टा ! अलं संकाए...भट्टिणीए पसादेण कीलिदं ज्जेव्व etc. (P. 167).

(13) वर्णसंहारः (चातुर्वर्ण्योपगमनं—पात्राणां सम्मेलनम्)—e. g. एसो उण मे गरुओ पसादो...अग्गहत्थे गेह्णिअ पसादेहि णं (Pp. 167-172).

(14) प्रगमनम्—(उत्तरोत्तरवाक्यम्)—e. g. Conversation of the King, Jester, Susangatá and Ságariká in the plantain-bower. विदू—भो वअस्स ! दिट्ठिआ वड्ढसि...किमु स्यात् (Pp. 149-159).

गर्भसन्धि—Its working begins in Act III. (Vide, Critical Estimate, Act III—Pp. 315-316). It has 13 elements (अङ्गs) [12 Acc. to दशरूपक] which minutely work within this Act. They are :—

(1) अभूताहरणम् (Suggestion by the use of clever words—व्याजाश्रयं वाक्यम्)—e. g. काञ्चनमाला—साधु रे—वसंतअ साहु...संधिविग्गहचिंताए । (P. 220).

(2) मार्ग (तत्त्वार्थकथनम्)—e. g. विदूषक:—जअदु जअदु पिअवअस्सो ! भो वअस्स ! दिट्ठिआ वड्ढसि तुमं समीहिदकज्जसिद्धीए (P. 232).

(3) रूपम् (Remark with logical argument—वितर्कवत् वाक्यम्)—e. g. मनश्चलं प्रकृत्यैव दुर्लक्ष्यं च etc. (P. 227). दशरूपके—अहो कोऽपि...देव्या वासवदत्तया (Pp. 241-245).

(4) उदाहरणम् (उत्कर्षयुक्तं वचनम्—A thoughtful speech) e. g. बाणा: पञ्च मनोभवस्य etc. (P. 227) and दशरूपके—विदूषक: (सहर्षं) ही ही भो ! कोसम्बीरज्जलाहेणावि...तक्केमि (P. 232).

(5) क्रम: (भावतत्त्वोपलब्धि:—Knowledge of the feelings of another)—e. g. शीतांशुर्मुखमुत्पले...बिम्बाधरे (P. 251). Here वासवदत्ता knows the feelings of the King towards Ságariká. दशरूपके—सचिन्त्यमानाप्ति:, राजा—उपस्थितप्रियसमागमस्यापि...तुहागमणं (P. 250)—इति वत्सराजस्य सागरिकामभिलषत एव भाव्यसागरिकाप्राप्ति: ।

(6) संग्रह: (Gift and satisfying words—सामदानार्थ:)—e. g. राजा—साधु वयस्य ! इदं ते पारितोषिकम् (इति हस्तादवतार्य कटकं ददाति (P. 233).

(7) अनुमानम् (Inference—लिङ्गादूहः)—e. g. राजा—धिङ् मूर्ख ! त्वत्कृत एवायमापतितोऽस्माकमनर्थक्रमः... .....अभिषक्ष' हि भवति.........तर्कमि (Pp. 262-266).

(8) प्रार्थना (रतिहर्षोत्सवानां प्रार्थनम्)—e. g. शीतांशुर्मुखमुत्पले etc. (P. 251).

(9) आक्षिप्तिः (Disclosure of secret—रहस्यार्थस्य उद्भेदः)—e. g. राजा—देवीप्रसादनं मुक्त्वा नान्यमुपायं पश्यामि etc. (P. 267).

(10) तोटकं or त्रोटकम् (संरब्धवाक्)—e. g. वासवदत्ता—अज्जउत्त ! जुत्तं ण्णेदं सरिसं एदं...अग्गदो करेहि (Pp. 279-280). अज्जउत्त ! मा एव्वं भण । अण्णगदाइं एदाइं अक्खराइं (P. 256).

(11) अधिबलम् (Practice of deception—अभिसन्धिश्छलेन)—e. g. काञ्चनमाला—भट्टिणि ! इयं सा चित्तसालिआ...करोमि etc. (P. 246). अथवा, दशरूपके यथा—तोटकस्यान्यथाभावः—राजा—एवं प्रत्यक्षदृष्टव्यलीक......मयि स्यात् (P. 261).

(12) उद्वेगः (नृपादिजनिताभीतिः)—e. g. राजा—किमेतदपि श्रुत देव्या ! तत् सर्वथा देवीप्रसादनोपायं प्रति निराशीभूताः स्मः । (P. 279). अथवा—दशरूपके —अरिकृता भीतिः—अकिदपुण्णाए मए...अवाविदं (P. 282).

(13) विद्रवः (Consternation—शङ्काभयत्रासकृतः सम्भ्रमः)—e. g. विदू— एसा क्खु देवी वासवदत्ता अप्पाणं उब्बंधिअ मारेदि । (P. 268). Or सम्भ्रमः (दशरूपके)—The same.

Act IV of Ratnāvali is the working of अवमर्श and निर्वहण सन्धिs of which अवमर्श has a very brief scope (cf. स्वल्पविमर्शा according to the definition of नाटिका—(Vide, the Critical Remarks of Act IV—Pp. 412-14.) The अवमर्श or विमर्श सन्धि works from the beginning of Act IV up to the breakout of the magical fire. Then begins the निर्वहण सन्धि। Within this brief space, these सन्धिs

are not elaborated in full details of all their अङ्गs । The अवमर्श has 13 अङ्गs of which only six are illustrated in the drama. (Vide, सा: द: ६।१०१—१०७ and दशरूपक १।४४—४८, for details).

(1) अपवाद: (दोषप्रख्या)—e. g. विदूषक—अदिण्णिच्चिय दाणिं देवीए किदम् । (P. 319).

(2) शक्ति: (विरोधशमनम्)—e. g. सव्याजै: शपथै: etc. (Pp. 324-25).

(3) छलनम् (अवमाननम्) e. g. अहो निरनुरोधिता मयि देव्या: etc. (P. 330) सा: द: has छादनम्—कार्यार्थमवमानादे: सहनम् ।

(4) व्यवसाय: —प्रतिज्ञाहेतुसम्भव: (Determination of one's power) —स्वशक्त्युक्ति: (दशरूप)—The speech of the magician. किं धरण्यां etc. (Pp. 345-46).

(5) द्रव: [शोकावेगादिसम्भवा गुरुव्यतिक्रान्ति:)—e. g. हर्म्याणां हेमशृङ्गम् ...सागरिआ विवज्जदि (Pp. 360-64) इत्यनेन सागरिकावधबन्धाग्निभिर्विद्रव: (दशरूपक has विद्रवो वधबन्धादि:) ।

(6) आदानम् (Summary—कार्यसंग्रह:)—e. g. हद्धी हद्धी ! आ समंतदो...करिस्सदि मे दुक्खावसानम् इत्यनेनार्थपरेणापि दु:खावसानकार्यस्य संग्रहादादानम् । (दशरूपके) यथा च जगत्स्वामित्वलाभ: प्रभो: (P.379) इति दर्शितमेवम् ।

निर्वहण सन्धि which begins after the outbreak of the fire when the King went to deliver Ságariká from fire. It has 14 अङ्गs of which the important are illustrated in the drama. (For details, vide, सा: द: ६।१०८—११४ and दशरूप १।४९—५४)

(1) सन्धि: (connection with बीजार्थ—बीजोपगमनम्)—e. g. The speech of बाभ्रव्य and वसुभूति—बाभ्रव्य !...वर्तते (P. 374).

(2) निरोध: (कार्यमार्गणम्)—वसुभूति:—देव ! कुत इयं कन्यका ?...अनिवेद्य किञ्चित् करिष्यति ? (Pp. 374-75).

(3) ग्रथनम् (कार्यस्य उपन्यास:)—यौग—देव ! श्रूयतां...कृतम् (P.379).

(4) निर्णयः (अनुभूतार्थकथनम्—relating experiences)—e. g. देव ! येयं सिंहलेश्वरस्य दुहिता etc. (Pp. 382-83)

(5) परिभाषणम् (परिवादकृतं वाक्यम्)—e. g. अज्जउत्त ! लज्जेमि अहं इमिणा अत्तणो णिसंसत्तणेण etc. (P. 379). दशरूपके—परिभाषा मिथो जल्पः—किदावराहा क्खु...णा मे णिव्वेदिदं (Pp. 378-79).

(6) प्रसादः (शुश्रूषादिपर्युपासनम्)—e. g. यौग......देव ! क्षम्यतां etc. (P. 379).

(7) आनन्दः (वाञ्छितागमः)—e. g. राजा (सपरितोषम्)—यथाह देवी (इति सागरिकाया बन्धनमपनयति) (P. 379).

(8) समयः (दुःखनिर्याणम्)—e. g. वास—(रत्नावलीमालिङ्ग्य) बहिणि ! समस्सस...(P. 376).

(9) कृतिः (लब्धार्थशमनम्)—राजा—को देव्याः प्रसादं...सुमरेदि (P. 384).

(10) भाषणम् (सामदानादि, मानाद्याप्तिः)—राजा—किमतः परमपि प्रियमस्ति ? ...स्पृहाम् (P. 387).

(11) पूर्ववाक्यम् (यथोक्तार्थोपदर्शनम्—दशरूपके पूर्वभावः कार्यदृष्टिः)—e.g. यौगन्ध—परिज्ञातायाश्च भगिन्याः...रत्नावलिं त्ति (Pp. 383-84).

(12) उपगूहनम् (अद्भुतसम्प्राप्तिः)—e. g. यथा उदयनस्य चक्रवर्तित्वलाभः (strictly speaking there is no उपगूहनम् in रत्नावली).

(13) काव्यसंहारः (वरप्रदानसम्प्राप्तिः)—e. g. किमन्यत् भूयः प्रियमुपकरोमि etc. (P. 387).

(14) प्रशस्तिः (नृपदेशादिशान्तिः)—e. g. उर्वीमुद्दामसस्याम् etc. (P. 388).

It is to be noted here that अर्थप्रकृतिs, अवस्थाs and सन्धिs are inter-related with one another. अर्थप्रकृतिs are the characteristics of different अवस्थाs which are again the different stages of the plot, and the सन्धिs are the connecting links between these अवस्थाs.

"Various devices are recognized to help the movement of the intrigue, five of which are classed as internal junctures (ántara-sandhi)...The Nátyashástra ignores the term internal junctures but has the term special junctures or divisions (sandhyantara) which includes the dream, the letter and the message among many other miscellaneous elements [Cf. :—Nátyashástra, Benares Edition, Chapter XXI, 48-51]... The picture is used in the Ratnávali as the mode by which the heroine satisfies her longings for her beloved, while Vásavadattá discovers Vatsa's infidelity through seeing the portrait of Ságariká, painted beside that of the king by the mischievous Susangatá....(Act II. Pp. 113, 116, 179, 185) Other devices might have been included in the list such as that of assuming a disguise on the stage, a device used by Harsha in the Ratnávali..." (Keith, Sanskrit Drama, Pp. 302-303.)

"Similarly the theory recognizes as a separate element the pro-episode (Patákásthánaka), an equivocal speech, or situation which foreshadows an event whether near at hand or distant. The Nátyashástra distinguishes four kinds of equivoke···Thus in Act III of Ratnávali, when Vatsa hastens to save Vásavadattá, as he thinks, from hanging herself, he finds to his equal joy and surprise that he has rescued none other than Ságariká herself...Finally we may have a *double entendre*...in the Ratnávali Vatsa playfully suggests that his earnest gaze on the creeper, which has borne blossoms out of season may cause jealousy in the queen ; his words apply

equally to a maiden and in the sequel the queen is made furiously angry by his ardent gaze at Ságariká. The Dasharupa contents itself with two species, equivocation of situation and deliberate equivocation of phrase, but there is general agreement that pro-episodes may be used in any part of the play and not merely in the first four junctures."—Keith. Sanskrit Drama, Pp. 303-304.

[cf. :— "यत्रार्थे चिन्त्यमानेऽपि तल्लिङ्गार्थः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥२१॥
सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः ।
पताकास्थानकमिदं प्रथमं परिकीर्त्यते ॥२२॥
वचसातिशयश्लिष्टं (वचः साति ?) काव्यबन्धसमाश्रयम् ।
पताकास्थानकमिदं द्वितीयं परिकीर्त्तितम् ॥२३॥
अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।
श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमिष्यते ॥२४॥
द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः ।
उपन्यासः संयुतश्च तच्चतुर्थमुदाहृतम् ॥२५॥

—N. S., Benares Edition, Chapter XXI ; for explanations, vide, Sáhityadarpana, Chapter VI, 45-49.

Expl. of प्रथम पताकास्थान...वासवदत्तेयमिति यदा राजा तत्कण्ठपाशं मोचयति तदा तदुक्त्या सागरिकेयमिति प्रत्यभिज्ञाय 'कथम् ! प्रिया मे सागरिका !—अलमल-मित्यादि । सा: द: ६।४५ । Act III, Pp. 268-273.

Expl. of चतुर्थ पताकास्थान—"उद्दामोत्कलिकामित्यादि (Act II, P. 129). अत्र भाव्यर्थः सूचित"—सा. द: ६।४९ ।

"प्रस्तुतागन्तुभावस्य वस्तुनोऽन्योक्तिसूचकम् ।
पताकास्थानकं तुल्यसंविधानविशेषणम् ॥"...१।१४

प्राकरणिकस्य भाविनोऽर्थस्य सूचकं रूपं पताकावद्भवतीति पताकास्थानकम्। तच्च तुल्येतिवृत्ततया तुल्यविशेषणतया च द्विप्रकारम् अन्योक्तिसमासोक्तिभेदात्। यथा— यातोऽस्मि पद्मनयने इत्यादि (Act. III P. 236). यथा च तुल्यविशेषणतया— उद्दामोत्कलिकामित्यादि।"—दशरूपक १।१४]।

"Normally the actors speak aloud (prakásham) to be heard by all those on the stage as well as by the audience, but asides (?) (svagatam, átmagatam) are frequent, meant to be heard by the audience alone. If the need arises for making a remark to be heard by one actor only, it is made in the form of a confidence (apaváritam, apavárya), while a private conversation (janántikam) is arranged by the actors holding up three fingers, the thumb (?) and ring finger being curved inwards (tripatáka)...it is possible to avoid bringing on a person by speaking in the air (ákáshabháshita) pretending to hear the reply and repeating it, while a similar purpose can be served by a voice from behind the scene."—Keith, Sanskrit Drama, Pp. 304-305.

"सर्वश्राव्यं प्रकाशं स्यादश्राव्यं स्वगतम् मतम् ॥६४॥
त्रिपताककरेणान्यानपवार्यान्तरा कथाम् ॥६५॥
अन्योन्यामन्त्रणं यत् स्याज्जनान्ते तज्जनान्तिकम्।
रहस्यं कथ्यतेऽन्यस्य परावृत्त्यापवारितम् ॥६६॥
किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत्।
श्रुत्वेवानुक्तमप्येकस्तत् स्यादाकाशभाषितम् ॥६७॥ —दशरूपक (१)

नाटिकालक्षणम् नाट्यशास्त्रे—

स्त्रीप्राया चतुरङ्का ललिताभिनयात्मिका सुविहितार्था।
प्रवृत्तगीतपाठ्या रतिसम्भोगात्मिका चैव ॥६९॥

कामोपचारयुक्ता प्रसाधनक्रोधसंयुता चापि ।
नायकदूती चापि देवीसम्बन्धा नाटिका ज्ञेया ॥६३॥

—ना:, शा:, Benares Edition, Ch. 29.

दशरूपके (तृतीयप्रकाशे)—

"लक्ष्यते नाटिकाप्यत्र सङ्कीर्णान्यनिवृत्तये ।
तत्र वस्तु प्रकरणान्नाटकान्नायको नृप: ॥४३॥
प्रख्यातो धीरललित: शृङ्गारोऽङ्गी सलक्षण: ।
स्त्रीप्रायचतुरङ्कादिभेदकं यदि चेष्यते ॥४४॥
एकद्वित्र्यङ्कपात्रादिभेदेनानन्तरूपता ।
देवी तत्र भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥४५॥
गम्भीरा मानिनी कृच्छ्रात्तद्वशान्नेतृसङ्गम: ।
नायिका तादृशी मुग्धा दिव्या चातिमनोहरा ॥४६॥
अन्त:पुरादिसम्बन्धादासन्ना श्रुतिदर्शनै: ।
अनुरागो नवावस्थो नेतुस्तस्यां यथोत्तरम् ॥४७॥
नेता तत्र प्रवर्त्तेत देवीत्रासेन शङ्कित: ।
कैशिक्यङ्गैश्चतुर्भिश्च युक्ताङ्कैरिव नाटिका ॥४८॥

For, def. of ना: द:, vide, Introduction Pp. xiii-xiv.

"The hero owes his name, Náyaka, to the fact that it is he who leads (nì) the events to the conclusion." (Keith, Sanskrit Drama, P. 305). The hero in a Nátiká is noble or self-controlled (धीर) and light-hearted or gay (ललित). He is free from care, a lover of arts, and above all a devotee of love ; he is normally a king whose public burdens are confided to others, and whose one business it is to secure union with a new favourite by overcoming the obstacles interposed by the not unnatural jealousy of his queen...such

beyond all is Vatsa in Harsha's dramas." He is usually courteous (dakshina), i. e., "one who can find room in his heart for more lovers than one ; he seeks another to the deep grief of the old, but he does not cease to feel affection for his earlier love ; such are the heroes of the Nátiká or short heroic comedy, like Vatsa." (Keith, Sanskrit Drama, Pp. 305-307).

"The king's confidant and devoted friend is the Vidushaka, a Brahmin, ludicrous alike in dress, speech and behaviour. He is a misshapen dwarf, baldheaded with projecting teeth and eyes which makes himself ridiculous by his silly chatter in Prakrit, and his greed for food and presents of every kind. It is a regular part of the play for other characters to make fun of him, but he is always by the king's side, and the latter makes him his confidant in all affairs of the heart, while the Vidushaka repays him by willing, if frequently incompetent or unlucky, attempts at service.'. (Ibid, Pp. 310-311).

"Others intimately associated with the royal household are servants (cheta), the mercenaries, Kirátas or Mlecchas, the chaplain...The minister (mantrin, amátya) is of good family, of high intelligence, skilled in affairs human and divine and devoted to the interests of the country (Cf. Yaugandharáyana). The general (senápati) is also of high birth, incapable of weakness, skilled in both the theory and practice of war and kind of speech ; ready to note the weakness of the enemy

and to direct at the suitable moment a campaign against him." (Keith, Sanskrit Drama, P. 312).

"The chamberlain (kanchukin) is an old Brahmin worn out in the service of the king, but still mentally alert and skilled in his business of conveying the royal orders in the palace. The enunchs (varshadhara) are effieminate and cowardly but not lacking in *savoir faire* ; they find employment in the king's amours." (Keith, Sanskrit Drama, P. 313.)

"The queen (devi) is...a daughter of a king, but she is more proud than dignified, and intoxicated by her youth and beauty, her mind is set on the pleasures of love." The chief queen (Mahádevi) is "the equal in age and rank of her husband, whose lapses in affection wound her without robbing her of her sense of self-respect and dignity. In good fortune or evil she is devoted to him and seeks ever his welfare." "The doorkeeper (praithari) has the function of announcing to the king such political events as the declaration of war and the conclusion of peace." (Keith, Sanskrit Drama Pp. 312-313.)

"A king is styled as...Deva or Svámin by his courtiers, while inferiors style him as Bhattá, master. Árya, noble, is is appropriate to Brahmins, ministers...while a wife should address her husband as Aryaputra. Sages address an ascetic as Sádhu : ministers are styled Amátya or Sachiva ; the king calls his Vidushaka and is called by him, Vayasya, friend. ...The Vidushaka addresses the queen and her ladies as Bhavati ; otherwise the queen is styled Bhattini or Svámini,

a wife as A'ryá...Halá is used between friends of equal rank, Hanjá is addressed to a servant." (Keith, Sanskrit Drama, P. 314.)

For, further, details, vide, Sáhityadarpana, Ch. VI. 144-158.

"राजा स्वामीति देवेति भृत्यैर्भट्टेति चाधमैः ॥१४४॥
राजर्षिभिर्वयस्येति तथा विदूषकेण च ।
वयस्येत्यथवा नाम्ना वाच्यो राज्ञा विदूषकः ॥१४६॥
वाच्यौ नटीसूत्रधारावार्य्यनाम्ना परस्परम् ।
वदेद्राज्ञीं च चेटीं च भवतीति विदूषकः ॥१४९॥
......वक्तव्योऽमात्य आर्य्येति चाधमैः ।
विप्रैरयममात्येति सचिवेति च भण्यते ॥१५१॥
साधो इति तपस्वी च ... ...
हलेति सदृशी प्रेष्या हञ्जे ... ... " ॥१५५॥

Also in नाट्यशास्त्र (Ch. XIX)—

"सर्व्वस्त्रीभिः पतिर्वाच्य आर्य्यपुत्रेति यौवने ।
राजपत्न्यश्च सम्भाष्या सर्व्वाः परिजनेन तु ।
भट्टिनी स्वामिनी देवी इत्येवं नाटके बुधैः ॥२१॥
देवीति महिषी वाच्या राज्ञा परिजनेन च" ।

भाषाविभाग :—

पुरुषाणामनीचानां संस्कृतं ... ... ॥१५८॥
सौरसेनी प्रयोक्तव्या तादृशीनाञ्च योषिताम् ।
आसामेव तु गाथासु महाराष्ट्रीं प्रयोजयेत् ॥१५९॥
अत्रोक्ता मागधी भाषा राजान्तःपुरचारिणाम् ।
प्राच्या विदूषकादीनां ... ...
चेटीनामप्यनीचानामपि स्यात् सौरसेनिका ॥१६४॥

For, details, vide, Sáhityadarpana, Ch., VI, 158-169.

N. S., Benares Edition, Ch. XVIII, 23-49.

षट्त्रिंशल्लक्षणान्यत्र, नाट्यालङ्कृतयस्तथा ।
त्रयस्त्रिंशत् प्रयोज्यानि वीथ्यङ्गानि त्रयोदश ॥१७०॥
लास्याङ्गानि दश यथालाभं रसव्यपेक्षया" । (सा: द: ६ष्ठ परि)

The details may be found in Sáhityadarpana Ch. VI, and Nátyashástra Ch. XXI.

The Ratnávali is predominated by the erotic sentiment (शृङ्गार). The dominant emotion of love or attachment (rati) existing in the hero Udayana,—coupled with the fundamental determinant (álambana vibháva—Ságariká), inflamed by excitant determinants (uddipana vibháva—creeper-bower, spring season etc.), made cognizable by consequents (anubháva—sidelong glances and embraces of the heroine) and strengthened by transitory feelings (vyabhichári bhávas) such as desire etc.,—unfolds itself to the erotic sentiment (शृङ्गाररस).

Plot, characters and sentiment are not the only constituent elements of drama ; the poet must be adept in adopting the appropriate manner of style (vritti) for each action...the style adds to the play the indefinable element of perfection which is present in the highest beauty of feature or dress. The manners......are four—the graceful (Kaishiki), the grand (Sáttvati), the violent (Arabhati) and the verbal (Bhárati)." The Ratnávali illustrates the first and the last with slight traces of the other two. (Cf : The monkey and the fire episodes.)

Dramatic style

Dialects

"The Nátyashastra gives seven different Prakrits as in use.. Shauraseni is the speech of the land between the Yamuná and Gangá or Doab ; it is to be used ly the ladies of the play, their friends and servants, generally by ladies of good family and many men of the middle class. Prácyá is assigned to to the Vidushaka, but in fact he speaks practically Shauraseni, and therefore the term can only denote an eastern Shauraseni dialect, ...Maháráshtri is unknown to the Shástra ; it is assigned to the verses of persons who use Shaurasni, by Dasharupa, while the Sanskrit Drama limits it to the verses of women....... Mágadhi ..is ascribed to all those men who live in the women's appartments ......

Cha'ya'

The addition of Cháyás or translation in Sanskrit to explain the Prakrit, is normal in the manuscripts of the dramas and *it is certain that it is old*, for it is alluded to by Rájashekhara in his Bálarámáyana. Evidently even so early as A. D 900, there was no public who cared for Prakrit without a Sanskrit explanation" (Keith, Sanskrit Drama, P. 337).

Name of the Na'tika'

The name of the Nátiká is generally in accordance with that of the heroine—"नाटिकासट्टकादीनां नायिकाभिर्विशेषणम्" (सा: द: ६।१४३). The acts are normally simply membered ; in some cases names are also given, "doubtless not by the poet"—as Prof. Keith thinks.

General Criticism of the Drama

"Comparison with Kálidása is doubtless the cause why Harsha has tended to receive less praise than is due to his dramas. The originality of his Natikás is not perhaps great, but he has effectively devised the plot in both ; the action moves smoothly, and in either play there is ingenuity. The scene of the magician's activity...is depicted with humour and vivacity ; the parrot's escape and its chatter are sketched with piquancy ; and the exchange of costumes...is natural and effective. ...It is true that that the plays are full of reminiscences of the Málavikágnimitra, such as the escape of the monkey, and the monkey that there frightens the little princess...But in this artificial comedy elegance is sought, not originality, and Harsha is a clever borrower....

The dominant emotion...is love of the type which appertains to a noble and gay (dhira-lalita) hero, who is always courteous (dakshina), whose loves, that is to say, mean very little to him and who does not forget to assure the old love of his devotion while playing with the new. This is a different aspect of Vatsa's character from that displayed by Bhása and admittedly a much inferior one. Vásavadattá suffers equal deterioration; for she is no longer the wife who sacrifices herself for her husband's good ; she is rather a jealous, though noble and kind-hearted woman whose love for her husband makes her resent too deeply his inconstancy. The heroine is an *ingénue* with nothing but good looks and willingness

to be loved by the king whom she knows, though he does not, to be destined by her father as her husband. Susangatá...is a pleasant merry girl who makes excellent fun of her mistress. The Vidushaka...is typical for his greediness, but his figure lacks comic force ; he is, however, a pleasant enough character, for his love for his master is genuine ; he is prepared to die with him...though he thinks his action in rushing into the fire quixotic. The magician is an amusing and clever sketch of great pretentions allied to some juggling skill....

Harsha is fond of descriptions in the approved manner.... In imagination and grace he is certainly inferior to Kálidása, but he possesses the great merit of simplicity of expression and thought ; His Sanskrit is classical and precise ; his use of figures of speech and thought restrained and in good taste. There is fire in his description of a battle (IV. 6). The matching of the sound to the sense is admirable, while a delicate perception is evinced in the line describing the king's success in soothing the wounded queen (IV. 1). Pretty...is the king's address to the fire (IV. 16). There is excellent taste in Vatsa's address to the dead Kosala king. Such a phrase may reveal to us the true Harsha himself, the winner of many victories and the hero of one great disaster.

Harsha's Sanskrit is of the usual classical type, eschewing any deviation from the beaten paths, and his Prakrits, mainly Shaura-seni with Maháráshtri in verses, offer nothing of special interest, beyond evidence of his careful study of Prakrit grammar.

His use of metrical forms, on the other hand, marks the tendency to reject the simplicity of the earlier dramatists and to insist on the use of the more elaborate metres, which in themselves are wholly undramatic, but give a much wider range of opportunity for the exhibition of merits of description. Harsha's favourite is the Shárdulavikridita, which occurs 23 times in the Ratnávali." Sragdhará 11 times, Shloka 9 times, A'ryá 9 times, while Shálini, Hárini, Pushpitágrá, Prithvi, Praharshini also occur. The Ratnávali also contains a pretty pair of rhymed verses, each with pádas of 12 morae, five Prakrit Aryás and one Giti. Keith Sanskrit, Drama, Pp. 175-181.

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APPENDIX C

THREE UNITIES

The three unities of place, action and time governing the structure of the drama were introduced in the Greek Dramas (See Introduction, Pp. iv-v). Of these the unity of action is the most important. In the Ratnávali, however, all these three have been maintained without any prejudice to the plot.

Unity of place

The plot of the drama is enacted in the Palace of the Vatsa-king in its different parts. The Drama proper begins after Ratnávali was put under the care of Vásavadattá in the harem. So all the occurrences having taken place in the Palace, the unity of place has been maintained in this Drama, though it is not usually given much importance in the Sanskrit drama. What occurred to the heroine outside the Palace has not been taken cognizance of within the plot.

Unity of action

Unity of action is the most important factor in the drama. Minor actions, sub-plots and episodes within the drama have been inseperably connected with one another and as such they contribute greatly to the development of the plot. The Cupid-festival, the plot of विदूषक and सुसङ्गता, the episodes of monkey, magical fire etc.,—all these, when minutely gone through, clearly give

the idea of being inseperably linked with one another, so as to be the different parts of one organic whole. The poet has evinced a remarkable ingenuity in bringing together different elements into the formation of a compact whole.

Unity of time

According to the Sanskrit dramatists, the strict limit of time during which the action of an act takes place should vary from two days upto one year (या च स्याद् वर्षपर्यन्तं कथा दिनद्वयादिजा). In the रत्नावली which is concerned with the second marriage of उदयन, which involves harem-politics in playing tricks and counter-tricks, the action on which the plot is based, is of a very short duration. Act I opens with the rejoicings of the people of Kaushámbi due to the Cupid-festival commenced on the fourteenth day of the bright half of the mouth of Chaitra (See Notes, Act I, Pp. 76-77). The time occupied by the Act I is only a few hours from the noon to the sunset of that very day.

In Act II the interlude opens on the same day as we know from the conversation that Susangatá was seeking Ságariká who left the Sáriká with her and went to see the Cupid-worship. Then the painful agitation that we find in the heroine shows that the action of Act II proper began on the next day. Scrutinization reveals that the whole of Act II covers one whole day, (viz., the Full-moon day of Chaitra, as we find in Act III that the moon rises after deep darkness sets in.)

The action of Act III must have taken place on the first

or the second day after the Full-moon day. It could not take place on the Full-moon day, as from the description of the deep darkness setting in, it is quite evident that the moon was of the dark fortnight. The scene of Act III proper is laid towards the latter part of the afternoon when the King became anxious to be presemt in the place of assignation where Sάgariká would come in the disguise of the Queen. The whole of Act III continued after the moon-rise of that evening and the Act closes when Sάgariká being detected by Vásavadattá in the place of assignation was taken captive along with the Vidusaka and was removed, as told by Susangatá in the interlude before Act IV, to some unknown destination in the midnight (उवत्थिदे अड्ढरत्ते).

The action in Act IV is expected to have taken place on the very next day after Act III. On that date the magician came and thorough his wonderful feat the union of the hero with the heroine was brought about.

Thus the action of the four Acts has been represented as having taken place roughly within the period of four days extending from the fourteenth day of the bright fortnight to the second (or third) day of the dark half of the month of Chaitra.

So the three unities, as enjoined by the authoritative works on Sanskrit dramaturgy, have been strictly maintained in the Drama.

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APPENDIX D

University Questions with Answers

Q. 1. Give in your own words either in English or in Sanskrit the main plot of Ratnávali and indicate the original sources of this Drama. (C. U. 1931)

Ans. See Introduction (Pp. xix—xxviii)

Q. 2. Describe either in English or in Sanskrit the मदनमहोत्सव at Kaushámbi (C. U. 1931)

Ans. प्रवृत्ते मदनमहोत्सवे समुत्थितं चर्च्चरीध्वनिमाकर्ण्य राजा उदयन-स्तद्दर्शनमानसः प्रासादमधिरुह्य महोत्सवस्य रमणीयताम् सवसन्तकः परमौत्सुक्येन ददर्श। तत्र मधुमत्तकामिनीजनानां गृहीतशृङ्गकानामनवरतजलप्रहारेण जनितकौतूहला जनाः उद्दामाहन्यमानमृदङ्गध्वनिभिर्दशदिशामुखं मुखरीकुर्व्वन्तो महोत्सवस्य रमणीयतां द्विगुणिततरं वर्द्धयामासुः। कुत्रचिच्च सन्दर्शनार्थमुपस्थितैर्विटजनैः प्रकीर्णानां पिष्टातकौघानां लौहित्येन मध्याह्नेऽपि दिवसमुखभ्रान्तिरजायत, पुनः पिष्टातकानामारुण्येन प्रस्फुटितानामशोकपुष्पाणां लौहित्येन च कौशाम्बीनगरी पीतत्वमापद्यमाना हेमद्रवशोभितजनेव चकाशे। क्वापि वा धारायन्त्रनिर्गतानां सलिलानां प्रवाहेन पूर्णे सान्द्रमर्द्दितकर्द्दमे चत्वरे उद्दामप्रमदाजनानां कपालनिपतत्सिन्दूररञ्जितैः पादन्यासैः कुट्टिमम रुणीक्रियते स्म। कुत्रचिद् वा पटवासेन सूर्य्यकिरणेषु व्याहन्यमानेषु समन्तादन्धकारे जाते दर्शनोत्सुकानां नारीजनानां रत्नभूषणरश्मिभिरोषदृष्टो भुजङ्गलोकः पातालभ्रान्तिमजनयत्।

Q. 3. Explain fully either in English or in Sanskrit संप्राप्त मकरध्वजेन मथनं त्वत्तो मदर्थे पुरा etc. Does it foreshadow the main theme of the Drama? If so, explain how. (C. U. 1931).

Ans. For explanation (the 1st part of the Question) see the English translation and Sanskrit explanation. (Act I. Pp. 5-6, notes, Pp. 70-71).

(2nd part). The 1st line of the stanza covertly refers to the early life of Vásavadattá when Udayana who was inimically disposed towards Chanda Mahásena, the father of Vásavadattá,—was taken to Avanti by tricks and was engaged as an instructor in lute to Vásavadattá in the palace and was not allowed to come out therefrom. In course of time Yaugandharáyana and Vasantaka came to Avanti under disguises and rescued Udayana who took away with him Vásavadattá and ultimately Chanda Mahásena was compelled to allow their marriage (See Appendix A).

In other three lines, the main theme of the Drama is tacitly indicated. In Act III it was arranged by Vasantaka and Susangatá that Ságariká, under the guise of the Queen, would meet the King towards the evening ; bur in the meantime when Vásavadattá came to the King with a view to ascertain the truth of what Kánchanamálá informed regarding the machination of the Vidushaka and Susangatá, the King mistook her as Ságariká in Queen's disguise. When the King was thus exposed before her, Vásavadattá went away in a fit of anger disregarding the King fallen at her fect. (अज्जउत्त !...तुमं उण सावरिधीकिदहिअओ सव्वं ज्जेव्व सावरिआमअं पेक्खसि ! ......अवगदाइं एदाइं अक्खराइं'—P. 256).

Then Ságariká in the disguise of the Queen came to

the King. In the meantime Vásavadattá again came there for pacifying the King who might have been offended with her rough behaviour (cf. हञ्जे कञ्चणमाले ! तं तह्‌ चरणपिवडिदं अज्जउत्तं अवधीरिअ आअच्छन्तीए मए अदिणिट्ठुरं किदं। ता दाणिं सअं ज्जेव गदुअ अज्जउत्तं अणुणइस्सं)। Coming to the place she found Ságariká and the King together, when the Queen approached and said—अज्जउत्त जुत्तं एदं सरिसं एदं। So this portion of the main theme of the Drama is foreshadowed by what is said by Párvati and Lakshmi to Shiva and Krishna respectively.

Q. 4. Explain Yaugandharáyana's diplomacy in all its aspects as revealed in Ratnávali (C. U. 1932).

Ans. See the story of the play in the Introduction, pp. xix-xxiii.

Q. 5. Contrast the character of Vásavadattá and Ratnávali in Ratnávali (C. U. 1932).

Ans. See Introduction (Pp. xxxi—xxxii, and General Criticism, Appendix B).

Q. 6. What is the बीज of Ratnávali ? Trace its development through the various Acts. (Madras University, 1899).

Ans. See the Critical Remarks at the end of Act I and II. (Pp. 109-107 ; Pp. 217-219).

Q. 7. In which class of poetry रत्नावली is included ? Who is the hero of the drama ? Discuss the title of the drama. (Punjab University, 1901),

Ans. See the Introduction (Pp. xiii, xxiii-xiv, and Appendix B, General Criticism).

Q. 8. Explain :—

(a) उद्दामोत्कलिकां विपाण्डुरवचम् प्रारब्धजृम्भां क्षणात् etc. (C. U. 1931)

Ans. See Sans. Expl. and Notes. (Pp. 130-132, 200-202).

(b) नष्टं वर्षवरैर्मनुष्यगणनाभावादपास्य त्रपाम् etc. (C. U. 1932.)

Ans. See Sans. Expl. and Notes. (Pp. 123-125, 197-200)

(c) विरुद्धिं कम्पस्य प्रथयतितरां साध्वसवशात् etc. (C. U. 1932.)

Ans. See Sans. Expl. and Notes (Pp. 353-354).

(d) पुरः पूर्व्वामेव स्थगयति ततोऽन्यामपि दिशम् etc. (Madras University, 1899.)

Ans. See Expl. (Pp. 241-244 ; Notes 298-299).

(e) दुल्लहजण अणुराओ लज्जा गुरुई etc. (Madras University 1899.)

Ans. See Notes (Pp. 120-122 ; 146-147 ; 195).

(f) किं देव्याः कृतदीर्घरोषमुषितस्निग्धस्मितं तन्मुखम् etc. (C. U. 1931.)

Ans. See Sans. Expl. and Notes. (Pp. 283-284 ; 315).

Model Questions with Answers

Q. 1. How the dramatic theme is foreshadowed by the नान्दीश्लोकs of Ratnávali ?

Ans. See notes on नान्दी (Pp. 73-75)

Q. 2. Narrate briefly three main episodes in Ratnávali and show how they have helped towards the development and conclusion of the Drama.

Ans. Hints :—(1) The episode of the Cupid-festival on which occasion Vásavadattá invites the King to be worshipped as Cupid ; Ságariká comes there and sees the King for the first time and the germ of love grows in her. (2) The episode of

Sáriká which leads the King to get a clue of Ságariká's love towards him and to attempt through Vasantaka and Susangatá to obtain her. (3) The episode of the magical fire that leads to the final union where the Drama is concluded.

Q. 3. देवीदाहप्रवादोऽयं योऽभूल्लावाणके पुरा etc. (IV. 15). What is the incident that is referred to here ?

Ans. [See notes on the shloka, P. 405]

Q. 4. Characterize यौगन्धरायण, वसन्तक and काञ्चनमाला ।

Ans. [See Introduction, Pp. xxx-xxxiii].

Q. 5. Translate into English :—

(a) क्रोधेद्धैर्दृष्टिपातैस्त्रिभिरुपशमिता वह्नयोऽमी त्रयोऽपि etc. (I, 3)

(b) प्रारब्धेऽस्मिन् स्वामिनो वृद्धिहेतौ etc. (I, 7)

(c) राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः etc. (I, 9)

(d) कीर्णैः पिष्टातकौघैः कृतदिवसमुखैः etc. (I, 10)

(e) उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं बिभ्रतः (I, 17)

(f) अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवौ etc. (I, 23)

(g) कण्ठे कृत्तावशेषं कनकमयमधः शृङ्खलादाम कर्षन् etc. (II, 2)

(h) प्रसीदेति ब्रूयामिदमसति कोपे न घटते etc. (II, 20)

(i) भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रताम् etc. (II, 21)

(j) बाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः etc. (III, 3)

(k) क्रिया सर्व्वस्यासौ हरति विदिताऽसीति वदनम् etc. (III, 4)

(l) अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य (III, 5)

(m) शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ (III, 11)

(n) किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किम् etc. (III, 13)

(o) अलमलममुना ते साहसेनेदृशेन etc. (III, 17)

(p) सव्याजैः शपथैः प्रियेण वचसा चित्तानुवृत्त्याधिकम् etc. (IV, 1)

(q) एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शङ्करोऽयम् (IV, 11)

(r) उर्वीमुद्दामसस्यां जनयतु etc. (IV, 22)

Ans. See English Translations.

Q. 6. Explain with reference to the context :—

(a) विश्रान्तविग्रहकथः etc. (I, 8)

(b) अस्मिन् प्रकीर्ण पटवास etc. (I, 12)

(c) प्रत्यग्रमज्जनविशेषविविक्तकान्तिः etc. (I, 20)

(d) कण्ठे श्रीपुरुषोत्तमस्य समरे दृष्टा etc. (II, 5)

(e) लीलावधूतपद्मा कथयन्ती etc. (II, 9)

(f) दृशः पृथुतरीकृताः etc, (II. 16)

(g) अनवस्थं प्रकृतैव दुर्लंघ्यं च (III, 2)

(h) बाधाः पश्य मनोभवस्य etc (III, 3)

(i) प्राणाः परित्यजत etc. (IV, 3)

(j) कण्ठाश्लेषं समासाद्य तस्याः etc. (IV, 4)

(k) आश्लिष्टो जयकुञ्जरेण etc. (IV, 12)

Ans. See Sanskrit Expl. and Notes on those shlokas.

Q. 6. What part does the episodes of monkey and Sárika play within the Drama ?

Ans. See Notes (Pp. 190, 199-200 ; P. 218).

Q. 7. Narrate the stages that led to the ultimate union of the hero and the heroine.

Ans. [See Introduction, Pp. xxvi-xxix.]

